

## **FAITH, HOPE AND A CHARITY**

### **Drivers, Decisions and Directing**

An autoethnographic and historical contextual analysis of the development of

**Coda - a community music centre**

**1995 to 2007**





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# INTRODUCTION

*The same dream came to me often in my past life,  
sometimes in one form and sometimes in another, but  
always saying the same thing: 'Socrates,' it said, 'make  
music and work at it.'*

## Aims

This context statement will explore and examine the development of a music centre for a community. It will aim to provide evidence of its originality and innovation through an examination of the emerging organisation; its soul and spirit from its birth through childhood and puberty and into adulthood (Schaefer & Voors, 1996). I will aim to show how a musical experience and a learning process moved beyond the transactional into participation, communication and on to connection and community. Overall, this context statement will aim to tell the story of the development of an unusual organisation and a community of innovative musical practice.

## Definitions and Background

Coda *brought music to life* in an inclusive community music centre where making music was regarded as an essential part of personal development; where tuition and music therapy, creativity and performance informed each other and group instrument teaching was explored in a Community Music laboratory.

Louise Pascale (2005, pp. 165–175) noted two contrasting aesthetics between community choirs and choirs in music education. In a community choir, Pascale described a more egalitarian form, with a focus on process and participation and a facilitative leadership. This was in contrast to the generally prevalent classical Western tradition of choirs in music education with an autocratically led, notation and parts-based (soprano, alto, tenor and bass) process. I will explain how these two aesthetics were combined at Coda into a vocal and instrumental opportunity for everyone, within a space where *musicking* (Small, 1998, p. 9), *guided* by caring teaching (Noddings, 2005), could flourish into lifelong music making.

Within a predominantly white and relatively affluent community, the centre created shared opportunities for music making, an experience of a *communitas* (Turner, 1969) that participated in a shift from making music by a few, for observation by a few, to a community

where opportunities for *guided musicking* leading to performance were enjoyed by many. This is the story of that shift whilst placing what happened into a wider context of community music developments in the UK.

## Context

Coda developed during a time of change in perceptions of the value of music for the individual and their communities, despite a regression back to elitism in some areas of the arts. This statement will explore how music education, the music industry, local and regional government and the Arts Council responded to our plans for buildings development and growth. The seeds of community music in the UK were nurtured within the radicalised movement of community arts, folk music and theatre of the 60s and 70s (Kershaw, 1992). Community musician and academic, Lee Higgins, (2011) considered that these early connections naturally led community music to work outside of mainstream education, reinforcing a separation between music in schools and community music making. Higgins further argued that the Marxist philosophical foundation of community arts was crucial to the development of community music.

## Originality

I will show how Coda was innovative in successfully transcending this separation; combining the vernacular and the elite – a success that was achieved by supporting the enthusiasms and talents of musicians who considered that music and its associated traditions of dance and community singing could be returned to the community and schools. Coda developed outside of the school classroom, walking the boundary of informal music learning (Green, 2008, p. 32) and formal music education. Uniquely, the creation and making of music, lifelong learning, performing and music therapy opportunities were offered for all ages and all abilities. At the heart of the intention was the possibility of being musical in a beautiful environment designed for the task.

## My Story and Professional Practice

I will reflect on the personal drivers for the work – my developing role, from performer, to a leader of voice workshops and community choir leader to directing the growth of two charities – set against the backdrop of my Welsh and socialist roots, my music career, and my work in management colleges, referencing my reading, recordings, performances and workshops. I will aim to show how the professional practice of music teaching and therapy, organisation and governance of a community music centre developed through critical

reflective practice (Gardner, 2014), reflexive practice (Hibbert, Coupland & MacIntosh, 2010) and action–learning (Revans, 1998).

Through reflexive practices, including the use of psychometric testing, I will describe how I began to understand my role as leader of the charities and how decisions and directions for the centre were influenced by financial constraints as it traversed the challenges, the successes and disappointments of the funding landscape in the first few years of a New Labour government.

To understand the political, social and emotional drivers for the organisation, I will describe and interrogate internal research papers and journals, external reports and publications. These will be selected from literature collected and catalogued between 1990 and 2005, supplemented by the interviews, writing and editorials collected in a decade of the music magazine for schools, *YES – The Spirit of Music* (Walters, 1990–2000). I will highlight some of the incipient arguments in the magazine for more music in a crowded national curriculum. Coda was forged within the cauldron of a bold idea – the Music Research Institute (MRI) (Storr et al, 1998). I will re-examine the papers that guided the formation of the charity and consider the input of the MRI Trustees who were active in music education and research and provided a source of academic advice and guidance as the centre developed.

## Crystallisation

There is no single reality to this story, merely numerous nuances and multiple realities, the telling of which was multi-faceted, the writing – a weaving together of a tapestry of perception. To capture this subtlety, I have chosen to walk an artistic path in the narrative sections of this context statement. This path spread out along the qualitative continuum between Artist/Impressionist and Scientist/Realist (Ellingson, 2009, p. 7). On occasions, and in keeping with a writing approach of crystallisation, as described by Laura Ellingson, I have included poetic and lyrical examples of my work with the aim of exposing the heart and spirit behind the practice.

In 2006, I handed over the leadership of the centre to a new Chief Executive. In a generous presentation, a one of Coda’s trustees gifted a maquette, a triptych, *Faith, Hope and a Charity* (Murray, 2006). I believe the imagery simply conveys the spirit, the successes, the challenges and the disappointments of this journey.



Chronologically the three sections of this context statement cover the years: Faith 1980–1996, Hope 1996–2000 and a Charity 2000–2006. Each section is evidenced by an annual report and supporting papers, providing a snapshot of the financial and day-to-day activities of Coda.

### **A Note on Autoethnography**

In the development of this context statement, referencing my music work and writings, I have sought a wider understanding of the organisation of a music making community. I became aware of undiscovered threads and themes linking my early artistic experiences. Previously hidden synchronous connections between people and places were revealed. From the initial compiling of boxes of archived papers, artefacts, film, recordings and digital files, I immersed myself in the published texts of the era to see how those threads and connections influenced the directions I had taken. This auto ethnographic approach (Ellis & Bochners, 2000) afforded the opportunity to write about the music in my life as it developed and defined Coda.

An iterative selection and editing process followed: “a thematic analysis of the narrative” as suggested by Ellis (2004, pp. 195–196) which then provided further insights and new knowledge which would have otherwise have remained undiscovered. Leon Anderson (2006, p. 375) described analytic ethnography as work in which the researcher is a full member, visible in published texts, and: “committed to an analytic research agenda focussed on improving theoretical understandings of broader social phenomena” (Anderson, 2006 p. 375). In the analysis sections of this statement, I have taken “middle-ground approaches” as described by Ellingson (ibid., 2006, p. 7); subtly affecting my writing style and vocabulary, which I believe has enabled a critical look at the challenges and successes of Coda and its place in the broader social phenomena of Community Music.



## FAITH

### Fire in my Father's Land

In a search for my identity  
I come on home to independence  
To shapes and sounds of school attendance  
And the language library  
A steady stream of intervention  
Non-Partisan prevention  
My voice is lost in thunder  
In my father's country

In the search for true autonomy  
I built a bridge of wild suspensions  
Clung on to desperate dimensions  
And the hope economy  
A frantic force of individuals  
The common cause of all residuals  
My hopes are lost in anger  
In my father's country

To belong is like a child to be  
She has no doubt of her perfection  
No shame no blame no indiscretion  
Fears insanity  
A country's heart is with its people  
Born and bred beneath her steeple  
The thought is lost forever  
In my father's country.

(Walters, 1974)

## Early Days

**I will begin with a biographical narrative as a means to understand the philosophical, artistic and psychological drivers that have shaped my music and eventually defined Coda. I will briefly immerse myself in, and reflect on, the creative waters of my Welsh background, the literary influences of mid-20th century existentialist writers and my performances in Germany, evidenced by my recordings, poetry and song writing in the 1970s and 80s. I will consider how idealistic, aesthetic ambitions, reflecting human scale and nature were influenced by personal idiomatic scientific interests and the architectural, education and spiritual ideas of Steiner (1964).**

As I wrote those opening lines of *Fire in my Father's Land* (Walters, 1974), this music making project was in its infancy. I was standing, somewhat shallow rooted, left of the centre line expressing my frustrations with the educational, social and political landscape of South Wales. My 'social self' (Mead, 1913) was nurtured in a small mining village that resonated with church, chapel, school and choir - a post pit closure, fractured valley community. My 'musical self' (Hamel, 1991) and the musical roots of Coda were formed during my early education experiences, attending a state primary school where music, particularly singing, was integrated into school life and play. The Welsh language was spoken and sung in morning assembly, in maths lessons learning my multiplication tables and during the lunch break and in school concerts. There was violin tuition – if you could afford an instrument. Later in the grammar school I attended, although I did well in maths and the sciences, my musical interests lay outside of a classically themed, notation-led music curriculum. My upper school music contrasted with the ease and naturalness of music making in the primary school. By the mid-60s, in the grammar school of my youth, I was struggling with music exams; grappling with notation, analysis of musical form and the history of classical music.

I had a difficult time in school and dropped out of higher education, escaping into a burgeoning folk music scene with dreams of becoming a professional musician. I sang and played guitar in a folk duo<sup>1</sup> in regular residencies in London coffee bars and clubs. We sang at the Singers Club, home of the Critics Folk Group where we were challenged to defend our repertoire with our lived heritage and culture. With a mainly traditional repertoire of English and Scottish folksong I hoped to define and establish a credible identity as a folk-singer. I chose to sing the songs of the fields, factory and fishing – the stories of ordinary lives of the

people who lived and worked in those communities. These were the songs of the common man and reflected injustice and inequality. I enjoyed audience participation and revelled in the communal joy of singing together with simple harmonies.

To put this into the context of the folk music scene at the time, I was part of a second wave of (soon to be professional), folk revivalist singers and performers. By the mid-70s the folk song movement was well established through a network of back room of the pub clubs and weekend folk festivals where singers were also offering workshops on singing technique, accompaniment and repertoire. Influenced by an older generation, we were attracted to independent record companies, in defiance of the hegemony of the large corporate labels. My first record *Comes Sailing In*<sup>2</sup> was released in 1976 on the independent Fellside recordings. A socialist spirit was prevalent. The most well known of the independent labels at the time was Topic Records, originally the recording wing of the Workers Music Association, an educational offshoot of the British Marxist Party. Although the communist link had all but disappeared, there was still that air of leftish rebellion that had permeated the early days of the folk song revival, spearheaded by that first wave of singers, including Bert Lloyd, Ewan McColl, John Faulkner and Sandra Kerr. In the media, Charles Parker had produced the *Radio Ballads*, celebrating the lives of workers through song for the BBC Home Service, and left leaning, independent journalist *Karl* Dallas wrote the folk column for *Melody Maker* music paper.

The next four years were spent travelling the English and Scottish folk circuit, moving from gig to gig and living Jack Kerouac-like, mostly on the road and delving into the beat poets (Ginsberg, 1955; Corso, 1958) whose rebellious verse captured my vagabond lifestyle, living in the moment, enjoying the hospitality of like-minded musicians and club organisers. I was drawn to the existentialist writers: Colin Wilson, *The Outsider* led to Herman Hesse (particularly *Rosshalde*, *Klingsor's Last Summer* and the *Glass Bead Game*); Franz Kafka, *The Trial*; Albert Camus, *L'Etranger*. The individual and their struggle against the system and the outsider appealed to me. I searched for values and meaning outside of my Welsh roots, and began exploring the mystical and romantic poets and writers: Dylan Thomas, Patrick Kavanagh, George Mackay Brown, James Joyce and Flann O'Brien. Following Colin Wilson, I read Knut Hamsun and Raina Maria Rilke, which all eventually led me to William Blake and a break with traditional folk song. In 1979 I recorded a selection of my own musical settings of

*Songs of Innocence and Experience* (Walters, 1979),<sup>3</sup> which developed into a one-man show for the Edinburgh Fringe Festival<sup>4</sup> and then toured in England and Germany.

In 1980 I took a break from full time touring and settled in Peterborough, adjacent to the Lady Lodge Arts Centre. The Peterborough Arts Council had made a strong commitment to the use of arts in community development within the estates of the burgeoning new town, where ten years later, community musician Lee Higgins would be employed as music animateur and the Peterborough Community Samba Band was formed (Higgins, 2012, pp. 55–79). I became involved in more local projects. For example: with music making at the local community school, a monthly folk club at the arts centre and the formation of the Peterborough Big Band. Two years later, I released my third recording, *Kites*, with a dedication: “To young King Arthurs everywhere. May the golden age return” (Walters, 1982).<sup>5</sup> As I listen now I hear a confused naivety in the self-penned lyrics. At the time I had begun to question and doubt my intuitive music making and indeed the lifestyle of a professional musician, especially after a close friend and musician, Nic Jones, was critically injured in a late night road accident, driving home to Peterborough from a concert.<sup>6</sup>

### **The Magical Mystery of Music**

I ignored my inner voices, ran into the music and looked for answers through travel and performance. I recall a frenetic energy, a rush for information, a grasping for theories and ideas and a shallow dipping into deeper waters of understanding. Festivals and tours followed in the USA and Europe. I undertook a pilgrimage tour of villages and towns around Lake Constance associated with Herman Hesse and, in the Allgäu, in Southern Germany, I performed in Steiner Schools and visited the Goetheanum, at Dornach near Basel, Switzerland, the home of the Rudolf Steiner-inspired School of Spiritual Science and the General Anthroposophical Society. The Dornach architecture was a revelation:

Every building deprives a portion of the earth of sun, wind and rain and probably plant and animal life as well. It must redeem this sacrifice by the healing quality of its architecture. (Steiner, 1914)

I became fascinated by Alchemy – a fusion of Arts and Science, triggered by the iterative mathematics of chaos theory, Mandlebrot sets and the beauty of the generated fractal images. I was stimulated by *Chaos* (Gleichen, 1987) and *Does God Play Dice*, (Stewart, 1989) both of which contained ideas that challenged my old school knowledge of Euclidian

geometry, quadratic equations, Cartesian dualism and empirical thinking. This was an undisciplined search and thirst, driven by a curiosity for the novel and unusual. I imagined, but could not at that stage make real, a bridge from my introspective existential thinking, out and into the world – a linking between head and heart, body and soul. I was now more regularly writing poems, some characterised by technological imagery set in an Orwellian landscape of political control. *Turning the Key* (Walters, 1992) observed a watched and fearful society, whilst *Heaven's Bridge* (Walters, 1992) was a re-imagining of the death of the catholic banker Roberto Calvi, under Blackfriars Bridge.<sup>7</sup> I read Capra's *The Web of Life* (1992). Biologist Rupert Sheldrake's (1992) *Morphic Resonance* challenged the separated mind and body (Damasio, 1994). *Music of the Spheres* (James, 1994) referred back to a Platonic age and a time when music was included alongside studies of mathematics, science and astronomy – the 'Quadrivium' of learning that led toward philosophical studies. I began to learn of the power of music to develop intelligence, spirit and wellbeing (Diamond, 1982). It was sound desk engineer Rupert Neve who captured the mystery of music for me in evidence he had presented to the Audio Engineering Society conference in New York in 1992, repeated in correspondence<sup>8</sup> from June 1995:

Back in 1977 ... Geoff Emmerick, the golden eared engineer/producer who with George Martin recorded The Beatles and many others, showed me that he could hear a difference between two identical channels on a new console. After some hours listening with him, I agreed there was a subtle difference and proceeded to measure. I found that out of forty-eight channels, three had been incorrectly terminated and displayed a rise of 3dB at 43 kHz. One of the significant features of this episode was that Geoff was deeply 'unhappy', even 'distressed' at what he was hearing. (Neve, 1995, p. 2)

The frequency level of 43 kHz is well above what is considered audible by human beings and yet it elicited an emotional response in Emmerick. (The range of hearing for a healthy, young person is between 20 Hz and 20 kHz.) This developing scientific research into music and its effects reaffirmed my thoughts that music was mysterious and magical and had a part to play in healing and learning.

I reflect now that I was trying to reframe a difficult period between 1980 and 1985. This was not a breakdown, more a slow erosion of confidence, triggered by a questioning of meaning, a questioning of the quality of my improvised and informal music making and a

search for a musical purpose. I was searching for fundamental values that would form a basis of musical integrity, an aesthetic framework for my original work with colour, sound, shape and form, linked to science. As I explore these early memories I spot a trait of 'survival by adaption'. I held a need to be liked, a flow away from criticism and conflict, toward approval via accommodation - thereby avoiding relationships. In the beginning I was caught up in the mystery and magic of music, in development and creativity – adept at managing the mess with music, allegory and poetry. My writing gave me a space to speak the unspeakable and explore the confusion as I tried to break through my postmodern existentialist crisis.

Although I shied away from commitment in relationships, I yearned for those liminal, relational moments, through music, in my writing and in my performances with audiences. I began a search for communal participation; relationships with audiences fuelled by a desire to bring about agreement, consensus and sharing through music, drivers that came together in a series of workshops, as I took another direction in my music. In *London 1990* (Walters, 1992), I experimented and updated Blakean imagery, modelled on *London in Songs of Innocence and Experience* (Blake, 1794) and tried to capture this moment of separation and isolation.

### **London 1990**

Centre Point the barraged Thames  
The state imposes on the man  
Smoke and laser fiery light  
The music settles on the land

The tone begins the earth sound sings  
Fractallian sunrise steals the dawn  
The rant returns from overdose  
Shotgunned in New York

No more to read the DNA  
No more to walk Newtonian's way  
No more to hang in Foucault's Hall  
As Babylon begins its fall

Where is the change, the shape, the sigh  
The sound of tongues the infants cry  
The priest continues, 'Who made us all?'  
While chaos blasts at Reason's Wall

## Song Workshops

The change from touring and performing first began in the summer of 1984, when I was invited by a fellow guitarist to tutor on an inaugural five-day Summer School. This was one of the first workshops at a newly established arts and personal development centre, inspired by humanist psychology and the Group Relations Training Association pioneered by Ken Rice and Alan Dale at the Tavistock Institute in the early 1970s. I focussed on song accompaniment, whilst Frankie Armstrong, acclaimed folk singer, natural voice practitioner and workshop leader, led the voice sessions; linking the voice with body movement (Linklater, 1976). I explored Alexander Technique (McCallion, 1998) and began to understand a connection between body, movement and voice.

Through these workshops, my wife-to-be introduced me to the work of London Lighthouse, one of the first hospices for those diagnosed with HIV and AIDS. It was a support group “based on a co-counselling model, and the formula was simple but effective. People took turns to be listened to and to listen, in pairs and in the group” (Spence, 1996, p. 6). Workshop experiences in these two organisations became the building blocks for my vocal workshops. Although I felt the loss of touring and performing I was beginning to see my performance experiences in a wider context which could be incorporated and embodied into my work. I was about to set a course toward Coda.

The following year I was keen and confident enough to run The Way of the Song which became a regular twice a year offering.<sup>9</sup> New work started in 1989 with Continuing on the Way<sup>10</sup> and Summer Songs.<sup>11</sup> I became increasingly interested in developing my workshop leadership skills in other areas of music making and created Get your Song Together<sup>12</sup> and From Content to Tone.<sup>13</sup> Although the community music centre was still some ten years away the quality of the acoustic space, the preparation of materials and the workroom, safety and care, the underlying ethos and feel of these workshops was an experience I was later able to draw on in developing my ideas of music teaching and music therapy. I began to understand how important the space for singing was – even more so in one venue where, in the circular rotunda, through toning sounds and singing and nasal vowels, No, Ne, Moo and Ma, (Purce, 1974) we were able to briefly experience overtones in ecstatic moments of vocal togetherness.



My song workshop style developed as a mix of the creative and experiential alongside the practical and the pragmatic. I offered an opportunity for all participants to engage in structured group, small group and peer-to-peer exercises and plenary demonstrations. I created a space for singing within a framework of equality of time and attention. Implicit in the workshops was a predefined progression toward performance, built on a confidence building process within a positive environment for learning. As a music workshop leader, I learned to praise strengths and focus on the process of change as well as the musical task and the performance outcomes. I made the best of what was available, framed within positive psychology: “the study of positive emotion, of meaning, of positive accomplishment, and of good relationships” (Seligman, 2011).

I was invited to run the most popular workshop, The Way of the Song, at a sister centre in Spain, where arts-focussed rest and renewal were on the agenda. In each room, instead of a Gideon’s Bible, guests were offered a two-page description of the nature of the personal development holiday that was on offer. This was the concept of a holiday as a pilgrimage and in that journey, founder Alan Dale considered that:

Expressing potentials is as important as healing. Our policy is therefore to give primary attention to celebration and the expression of potentials, switching the focus to healing only when some injury, disability or distress blocks their expression. We include here the potential not only for individual expression but for the unfoldment and full experiencing of a deep sense of community. Of course, healing and replenishment is frequently, perhaps usually, also necessary: it is a question of the primary focus required to correct society's obsession with pathology. (Dale, 1998, p. 2)

Dale considered that the critical and authoritative stemmed from: “a deficiency psychology which dominates modern thinking and which is itself derived from the science of scarcity economics” (Dale, 1998, p. 1). Although discussing the nature of a holiday, Dale could have been describing my vocal workshops and the approach we eventually adopted at Coda:

But there is also curiosity and a sense of the abundance and wonders of creation, with a wish to experience and live them to the full. Even glimpsing ‘what we may be’ is at least as important as correcting present deficiencies. This latter view is based on the idea of ‘abundance psychology’, which opens up far wider possibilities and a fundamentally richer (in every sense) involvement in the world. (Dale, 1998, p. 2)

To illustrate the contrast between the two approaches, the adapted table of characteristics of scarcity and abundance from Jansen and Jägers (2005) captures my ‘abundance’ workshop style and contrasts the scarcity and pathological model that predominated commerce and the services industry, including commercial music and the recording industry. Here was the same battleground between the artist and the scientist, between the impressionist and realist researcher, referenced by Laura Ellingson in her consideration of a continuum of qualitative research methods (Ellingson, 2009, pp. 8 – 9).

| <b>Scarcity</b> | <b>Abundance</b> |
|-----------------|------------------|
| Limited         | Ambiguous        |
| Structured      | Unstructured     |
| Impersonal      | Personal         |
| Fear            | Vision           |
| Clear           | Diffuse          |
| Closed          | Open             |
| Control         | Curious          |
| Fact            | Experience       |
| Profit          | Result           |
| Quantity        | Quality          |
| Position        | Possibility      |
| Output          | Outcome          |
| Linear          | Timelessness     |
| Chronologic     | Now              |
| Clock           | Time Spiral      |
| Clearly Defined | Endless          |

In my workshops I aimed to create a space where safety, trust and encouragement opened up into ‘possibility’ and the idea of an ‘endless’ process of learning. This was created by presenting a mixture of spontaneous singing of well known songs, lyric sheets, movement and dance, toning back to back, shouts and calls, humour and a self-effacing style that placed me as one of the participants. ‘Timelessness’ became more visible and tangible as something precious to hold on to over the course of a workshop. For example, over the weekend of the change from British Summer Time to Greenwich Mean Time the participants highlighted how important this liminal space was. The group were debating on the Saturday night *whether* to put their clocks back. Most of the group were concerned to stay within the moment of the workshop and not acknowledge the time of the *outside* world. I tried to hold these moments, in a crucible of being, where I encouraged others to lead, dissolved my leadership into the group, offered time to share one-to-one, with the aim of bringing everyone to a threshold of learning. The contrast between scarcity and

abundance was brought home to me even more clearly as I embarked on a new recording project.

### **From Abundance Back to Scarcity**

Despite my new insights in workshops, I longed for a return to my earlier lifestyle on the road. I had a yearning for performance, touring and a commercial recording career. In 1987 I was about to move out of abundance and buy into the scarcity model of the commercial recording companies. Fired up by world music and new technology in recording studios I began a new writing and recording project, DIVA. Five of my original songs were arranged and recorded as demos for circulation to major record companies. The sound was electronic (the DX7 FM synthesiser was the new kid on the block) as I experimented with a more commercial sound.<sup>14</sup>

However, the world of digitally recorded music was alien to me. My early analogue vinyl records had a quality and warmth that was missing in these recordings. I was unable to *own* the material I created in the studio. I felt disconnected from the sound – as if what I was hearing was someone other than myself. I stood outside, on the edge of something that I found difficult to reach even though the lyric and melodies had an edge and directness in contrast to my earlier, naive writing.<sup>15</sup> I had little enthusiasm to promote the work and thoughts of a recording contract evaporated. I soon returned to analogue and abundance, developing my workshops and extending my work through collaborations. I was beginning to learn something about connectedness, soulfulness and liminal space (Turner, 1969).

### **Music and Organisations**

My workshop leadership and facilitation style was informed by cross-disciplinary work, using music as a tool for learning for consultants working in organisation development. The old hierarchies of business leadership were changing (Semler, 1992) and the search was on for new metaphors and models of communication and leadership for organisations. I recognised links between my music performance, singing and organisations, which led me to The Spirituality in Organisations conference at Lancaster University in 1990. I first came across the anthroposophically influenced small organisation diagnostic work of Tijno Voors and Christopher Schaefer in *The Art of Taking and Shaping Initiatives* (Voors & Schaefer, 1986) and Peter Hawkins in *The Spiritual Dimension of the Learning Organisation* (Hawkins, 1991). Through my song workshops, I was seeking ways of establishing a sense of self and ways of encouraging self-learning through singing. The consultants I met were on a similar

path – the same search in organisations for ways of tapping into: “wholeness, integrity, inter-connectedness, creativity, ethics and transformation” (Poole, 2006, p. 1). By bringing together my music work into the world of business and management and using music as tool for learning, insight and metaphor within organisations, I began to understand a model of leadership based on relationship building and connectivity that I would bring into my future work.

Post the Lancaster conference, I became immersed in exploring the spirituality of responsibility, deep ecology, stewardship and the environmental movement. I read the elegant and insightful *Music and the Mind* (Storr, 1992) which affirmed my thinking and I began to establish an ethical and values framework for my workshops. I was invited to extend my work into commercial companies and organised a two-day workshop for business leaders, The Art of Business.<sup>16</sup> Hugh Pidgeon and Alex Knight, consultants at Ashridge Management College, suggested that: “music, its creation, performance and construction offered insights to organisation development processes” (Pidgeon & Knight, 1997, pp. 12 – 14). They described how music could be used as a metaphor for change and referenced musicians who provided strategic insights to urban renewal and organisational strategy for business leaders. Amongst them, pianist and industrialist, Sir Ernest Hall, whose remarkable revitalisation of Dean Clough, an old Halifax Mill, using the arts, had established a Northern arm of the Royal Society of Arts. Three ‘music and business’ leaders became mentors for me, Sir Ernest Hall particularly becoming directly involved as an advisor to my future work. Psychiatrist Anthony Storr and consultant Hugh Pidgeon were to become founder Trustees of the Music Research Institute.

### **Creative Organisation Design Associates**

In the spring of 1990 I reconnected with a musician from the DIVA recording project and we explored the possibility of working together more regularly. Creative Organisation Design Associates was born as a business partnership. Our 1990 prospectus (Martin & Walters, 1990)<sup>17</sup> was ambitiously broad in its vision; quotes from William Blake (1975) and Hans Hoffman (1948) headed up the paper with wide ranging references to Descartes and Darwin. We acknowledged Jonathon Porritt, the environmental crisis and ideas of deep ecology; referencing Bateson’s Levels of Learning theory in *Steps to an Ecology of Mind* (Bateson, 1973) and Peter Hawkins’ developed, *Spirituality of Organisational Learning* (Hawkins, 1991):

In this time of Global Change, Managers and Leaders are in need of a higher order of skills, which deals not only with factual and practical problems, but also higher order skills that can incorporate concepts of meaning and belief. (Martin & Walters, 1990, p. 1)

We imagined ourselves and our consultancy nurturing change in organisations, through magical music workshops. My business partner described In-Service Education and Training (INSET) courses for music technology in education. We created a three-dimensional model, a 'Spiral of Learning' that eventually morphed into 'Quadrants', (See Page. XX) whilst experiences in Dornach and Steiner Schools in Germany during the 1980s were subconsciously threaded through the document. Ecological thinking and an aesthetic framework for making music within business and for music teachers was forming. We planned to bring together music technology and training for musicians and teachers and provide a resource for schools in the region.

On a more practical level and directly related to my song workshops, I was hearing from workshop participants who struggled to sing, and surmised that many of their difficulties stemmed from negative experiences of music and singing in school. In the introduction to this context statement, I described the two contrasting aesthetics of choral singing in schools explored by Pascale (2005). The stories of workshop participants appeared to confirm concerns about music teaching in schools. So many participants regarded themselves as observers of music rather than participants. I sensed it was not just about skills. There was a lack of confidence to engage with singing and music making in a light and easy way, that mirrored my experiences in the grammar school. I thought we had the means and the opportunity to answer these questions via a quarterly music and technology journal to explore and disseminate new ideas developing in music education which would support a different aesthetic of music teaching. This is what emerged...

### **YES Magazine**

As well as INSET courses for music teachers, my new business partner sub-edited a product brochure for the music instrument manufacturer, Yamaha-Kemble, aimed at music teachers in secondary schools. The idea was simple: rather than the technical sales approach of the existing brochure we would publish a journal with a primary purpose of supporting schools and music teachers with information about music education, policy and practice. We would review academic research papers and publications about the benefits of music for learning. We would seek to place the evidence into the hands of teachers in

schools and provide the arguments for school governors to commit more resources to music. A secondary outcome would be to increase sales of musical instruments for Yamaha. From what was a product flier for musical instruments, (*YES* Issue No. 8)<sup>18</sup> arose a new magazine, *YES – The Spirit of Music*.<sup>19</sup>

The magazine enabled me to get to know more about music making in schools and helped me understand my business partner and his work in music technology. Each issue offered editorial space and interviews with key music educators of the day. *YES* also reviewed publications on music teaching practice, research papers and journals, supporting and offering frameworks and methodologies in music education and classical instrumental tuition including: Mills (1991), Paynter (1992), Odam (1995), Hallam (1998), and Swanwick (1999). Although accepted articles had not been peer reviewed, *YES* had all the elements of an academic journal for music education. We began to explore new music technology, the national curriculum debate, composing in the classroom and instrumental provision across the UK. Coda became corporate members of the National Association of Music Educators (NAME) and the Incorporated Society of Musicians. Some of our ideas were developed to be presented at national music education conferences, including the NAME annual conference in 1992 and the following year a paper, *Facilitating Creativity* (Martin & Walters, 1993) was presented at the Music Education Council Conference.

We explored creativity in the classroom, and in *YES* 13 (1992) considered the composing element of the national curriculum. We interviewed a number of composers including Judith Weir, Roger Limb of the BBC Radiophonic Workshop, and minimalist composer, Phillip Glass who was concerned that the fundamentals of counterpoint and analysis were necessary but also thought that new technology had something to offer:

There are some things about composing that are essential,, there is nothing to replace solid technique in music fundamentals. I'm afraid to pass on this bad news to young composers, but years of counterpoint and analysis, I have to say seem unavoidable!

It's not all bad news however. I would certainly be involved with the new computer technology, software etc. Those kinds of writing have to be looked into. (Walters, 1992, p. 278)

Championed by Murray Schafer in Canada in the 1960s and in the UK in the 1970s by John Paynter, Peter Maxwell Davies and George Self, composing was regarded as the hot potato of music education. Maxwell Davies had argued that: “there was a case for a link between composing and listening” and Paynter considered that, “we must involve all the children, and involve all of them in the real experience of music” (cited in Odam, 1997). However, composing in schools was actively criticised in the national press by a traditionalist classical brigade who fuelled public perception that there had been a fall in music standards in schools. The Daily Telegraph music critic, Norman Lebrecht, described a lack of proper tuition and the learning of notation. He thought that the classics were being ignored in preference to pop music, and that creative work on keyboards was a waste of time (Lebrecht, 1997, n.p.).

### **Making it Real – Embodiment**

Coda set up office in a small studio in a converted garage at the back of my home, where we could edit the magazine which provided a modest income for the partnership. We published three issues a year, freely distributed to 12,500 secondary schools, colleges, conservatoires and university music departments across the UK. Meanwhile, I was still undertaking the occasional performance, and working as vocal producer with a number of German songwriters.<sup>20</sup> We were each separately busy. As well as work in business schools, I was also offering individual vocal production and coaching sessions in my home studio. Meanwhile, my business partner continued with recording session work and the music technology workshops for teachers. Following a local schools workshop, he was approached by the owners of Victorian home farm who offered a place to work. Our thinking was redefined:

[We will aim] to provide an aesthetic campus where music and audio arts companies, can work in an environment conducive to productivity, learning, creativity and wellbeing. (Martin & Walters, 1993, p. 1)<sup>21</sup>

As soon as the derelict buildings were refurbished we would run courses in music technology, training for musicians and teachers and provide a resource for schools in the region. Meanwhile, I was also developing a parallel organisation, the Music Research Institute, based on my interest in science, music and the mind.

## Music Research Institute

The seeds for the MRI were first planted with colleagues at Ashridge Business School following the Lancaster Conference. I was hearing of other musicians who were fascinated by the combination of science and music, amongst them Paul Robertson, leader of the Medici String Quartet. Robertson had been discussing music and neurology with Dr Peter Fenwick at the Bethlem and Maudsley Hospital. In February 1995, I interviewed Robertson for *YES* magazine and as Robertson recalls:

At the end of the talk I asked him [Fenwick] a question, 'What are the roles of the hemispheres in the language of science and the language of the arts?' ... He said in writing afterwards that the question was such a good one, an important that I should go away and find out for myself. That is what I did. (Walters, 1995, *YES* Issue 21, p. 20)

Those discussions formed a basis for the ideas that were explored in the Channel 4 TV series *Music and the Mind* (Robertson, 1996). The accompanying publicity for the impending TV series named the MRI as the contact point for further enquiries and as the series was broadcast the floodgates opened. I became the custodian of a collection of over four hundred *Music and the Mind* background research papers and, eventually, over three thousand letters and items of correspondence resulting from the TV series. There was a need to do something and, in May 1996, a charity was proposed, the Music Research Institute. A statement of intent<sup>22</sup> was published in May 1997:

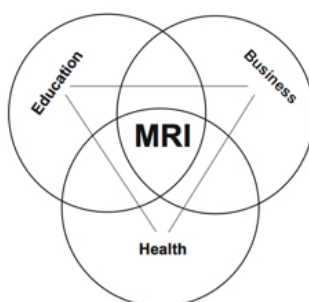
The institute will combine a traditional research based approach to enquiry with the inspirational elements of music. There will be an environmental emphasis on tranquillity and harmony, recognising the need for retreat and contemplation as a means of encouraging emotional, intellectual and practical experience through the medium of music. (Storr et al, 1998, p. 4)

Our initial thoughts about a location were articulated in the document:

It is intended that within five years the Institute will be located in its own countryside environment. It will provide administration, residential and research facilities, performance and workshop spaces and a library. The chosen centre will be more than a centre for academic research performance and discussion.



I now had a research arm for my work – even though the practical implementation, the embodiment of the ideas was missing. I thought that the MRI could sit neatly alongside the music education ambitions of Coda. I knew why, what and who and began to work on how and when to bring it together. A national advisory group was forming and seed funding from Trustees and myself was quickly topped with donations from private individuals and specific Trust funding for projects. Business plans and cash flows were created<sup>23</sup> and published in the MRI Report for 1998.<sup>24</sup> The scope of our intended work was encapsulated in the diagram shown below, influenced in part by the Action-Centred Leadership models of John Adair (1973).



A feasibility study would explore a number of potential venues (including the current site) for the Institute – a space for an international research centre within a music teaching and therapeutic environment. My heart lay with this project. It was exciting. My attention was caught, by a number of powerful male (and often tall) leaders. I had exploratory meetings with Sir George Martin, Sir Claus Moser and Sir Ernest Hall. It was seductive. I assumed that anything and everything was achievable with these high profile celebrities and academics around me – even though I lacked the experience of academic research or the fund raising knowledge to ground the thinking into practical projects.

## Coda

Leasing the farm buildings loomed and I was becoming increasingly separated from the partnership. I was beginning to wake up to the financial implications of the fit-out costs of the refurbished buildings and the health and safety challenges of what was a derelict site. I got to grips with practical implementation and moving to action. I built spreadsheets and budgets to quantify the commitments and responsibilities. My report for the year 1994/1995<sup>25</sup> contrasts with the report of my business partner.<sup>26</sup> There were clear signs of fracture and distress in both papers which I chose to ignore. I was so caught up in my own vision and the charisma generated by the MRI that I failed to see what others wanted in Coda.

In May 1995, we moved into a newly refurbished wing of the buildings. We were committed. The music centre was a reality. To create some immediate income, we advertised keyboard lessons, individual guitar and violin lessons, one-to-one rock and pop vocal classes and a weekly community choir. As the new term started, a third party joined our meetings to arbitrate and we began the first of 10 meetings to try and turn things around. The agendas and notes of those meetings<sup>27</sup> are revealing - a list of decisions and actions with a lack of follow-through or completion. I could not see that I was also part of the problem. As a management consultant had commented on the problems within the partnership a year earlier, "David – you are the relationship" (Dale, 1985). I completed a series of psychometric tests including Firo-B, Belbin and the Strength Deployment Inventory as I tried to understand how and why things were not working. With a Myers-Briggs profile, at that time, of Introversion, Intuition, Thinking and Judging (INTJ) I reflected how much individuality was locked into my thinking: *If I could understand myself, I could fix the problem.*

The partnership finally hit the rocks in the summer of 1996 as my business partner moved on to pursue more secure full time employment. It forced a major rethink to cover commitments of the partnership INSET work in education, to our new landlord and to the burgeoning work in the MRI. Survival required a move to action – the nature of that move I shall now explore.

### **From Co-Counselling to Action Research**

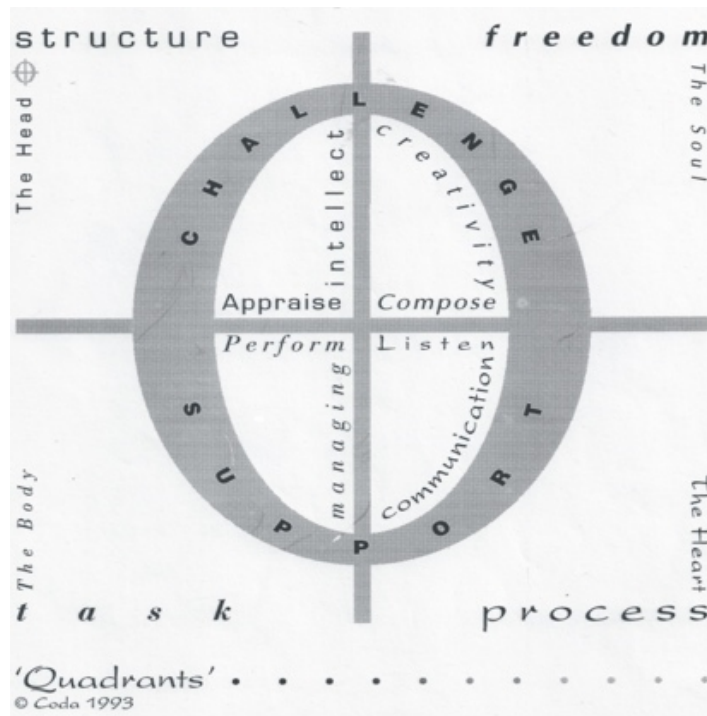
Early co-counselling experiences in 1985 of workshops at London Lighthouse offered a way of working in, and with, groups that seemed (on first experience at least), to be fair and equitable for all participants. The approach used was based on the Re-Evaluation Counselling (RC) writings of Harvey Jackins (1965), which contained ideas formed within the Dianetic Theories of Ron L Hubbard (1950). In those early workshops, I recall that we had to adhere rigidly to the RC Guidelines if the peer-to-peer counselling process was to be effective. I also reflected that the pseudo-scientific language used for describing the co-counselling process (for example 'patterns' and 'discharge') was similar to phrases I was hearing from friends in the Scientology community such as 'engrams' and 'auditing'. There was a level of hierarchical control of knowledge and structure. We were warned in workshops and training sessions that the process should be undertaken within strict, shared ground rules. Some of those more enthusiastic counsellors saw the RC process as a way of living and a means of forming and sustaining relationships.

Anthony Storr, in a study of gurus entitled, *Feet of Clay* (1996, p. xiii) suggested that: “[gurus] are more interested in what goes on in their own minds... They tend to be introverted and narcissistic.” I easily identified with that view and, on the edge of reason, I was convinced by the effectiveness of a process that I thought was exclusive and magical. I was needy for a solution, to be rescued from the disturbances within myself and therefore ignored feelings of dependency and hints of guru in some of the workshops. Although this was evidently dogma shrouded in care, any corruption of the original RC model of process was strongly rejected by the leadership.

### **Action Research to Action-Learning**

There were some who perceived an essence of totalitarianism in the leadership and writings of Harvey Jackins. John Heron, based at the University of Surrey and the leader of RC in Europe, was struggling with the leadership of the re-evaluation counselling community. He argued that the RC model was authoritarian and although the leadership talked of liberation, Heron observed that liberty was not reflected in the control of the theory and policies of the RC community. Heron separated and formed a new counselling organisation, Co-Counselling International, that avoided the autocracy and along with Peter Reason, went on to develop the theory and practice of ‘co-operative enquiry’ for teams in organisations.

Co-operative enquiry appealed to me as it integrated the key elements of action and reflection, something that was missing in my own process. Heron and Reason (1995) considered that co-operative enquiry brought together action and reflection, theory and practice together in a democratic process that would develop individuals, organisations and their communities. In his introduction to the action-learning work of Revan, Mike Pedlar thought that this tripartite coming together “was a reinterpretation of old revolutionary aspirations – *Liberty* (for individuals), the ruling value of *Fraternity* for organisations and a duty of *Equality* of treatment and opportunity in the social sphere” (emphasis added) (Pedlar, 1998, p. xi.). Organisation learning and development thinking was incorporated into an organisational framework that was to stay at the heart of all future developments within Coda and the MRI, which all began with the ‘Quadrants’ model:



Quadrants informed my approach to both teaching and therapy. The concepts of challenge and support, structure and freedom, the didactic and the experiential, linked to the student-centred learning model of Rogers (1983) were all part of the organisation culture that was forming in Coda. This thinking permeated our work and eventually merged into the six categories of interventions (Heron, 2001) which I will return to later when I discuss the development of music therapy at Coda.

Reason and Bradbury (2001, p. 2) considered that Action Research was about helping organisations and individuals to develop more practical knowledge; which included economic and political knowledge to link with psychological and spiritual wellbeing. I have therefore been more naturally drawn to analyse what happened in the informal learning processes of Coda through their work. I realised the connections between these ideas and my developing thinking around the MRI and Coda – ideas that mirrored my early thoughts of a spiritual model for organisation that linked head, heart, body and soul.

I observe a direct line of thinking from the spiral of learning model that emerged from Levels of Learning (Bateson, 1973) to Peter Hawkins and the Spirituality of Organisation in 1991, through to John Heron and Peter Reason. This came together in the Quadrants model of 1993. Relevant to our work in schools was the inclusion of attainment targets within the national curriculum: compose, appraise, perform and listen set in each

appropriate quadrant. Within Quadrants I can now detect the seeds of Heron's Facilitation Model (see page XX) and the push/pull ideas of my voice workshop, Voicing.<sup>28</sup> Overall, the work of Peter Reason and John Heron seemed to capture my own thinking and therefore appealed to me more than the pragmatism of McKernan (1996) for example, who thought that: "Action Research was more practical and pragmatic and was a tool to solve immediate day-to-day problems". (cited in Reason and Bradbury, 2001, p. 3)

As I reflect now I begin to understand why the Coda partnership failed and how the music centre was eventually successful. In the partnership, I was locked into Thinking, Planning and Reflecting – I avoided 'Doing' by researching – reinforced by the formation of the MRI, itself a product of my personal fear of formal higher education. This was Action Research: "without a prediction of outcome and any observation of actual result" (Revans, 1998, p. 13). As we were forming the work of the organisation, so the move to action-learning was easily bypassed by following an Action Research route and collecting more knowledge. I was learning but not acting out the learning. I was caught up in a cycle that nurtured, but at the same time avoided, action.

The presence of experts compounded the challenge and my research became never-ending. Revans thought that: "[l]earning cannot be solely the acquisition of new programmed knowledge, howsoever important the possession of that knowledge might be" (ibid., 1998, p. 3) and that once expert advice and the need for it had been defined: "it is increasingly sought from other participants" (ibid., 1998, p. 11). Mike Pedlar (1998) considered that, "at various points [in the action-learning cycle] it is suggested that you need to stop and to actually do something with the ideas in order to learn" (Pedlar 1998, p. xi).

What was missing in the partnership up to 1996 was any major drive to action, and the active experimentation and concrete experience of a learning cycle (Kolb, 1993), so although these models were helpful conceptually, they lacked an element of will. It was the shock of the partnership breakup and the immediate survival response that shook me out of my introspective and reflective reverie and forced me into much needed action. Despite the learning I had gleaned from my co-counselling and workshop experiences, there was something missing. Up to the point at which my partner left I saw both Coda and the MRI as organisations to work *on* rather than *with*.

I stood outside. I saw myself as an external consultant working *on* the organisation and never really made the deep relationship commitment to engage beyond; a relationship described by Buber described as: “I and Thou” (Buber, 2000, pp. 23 – 24). In September 1996, those changes in relationship were about to take place as I began a fast and deep immersion into action and learning.

### **Sandglass and the Sickle**

The Sandglass and the Sickle  
Sounded to the pilgrim  
Shadow Cloaked with fearful Dread  
They walked upon the Changing Way

Among the many Poppied Fields  
Where Crosses stood still silent white  
He feared to know what Death would bring  
What Angel call – eternal light

The Ranter’s veil, a priestly bane  
But most a managed earthly cry  
Drew him down beyond the vale  
And trapped him on the Changing Way

Above the Field the risen Lark  
Called a spirit song to lead  
The Pilgrim’s soul, post earthly hold  
Locked in past unspoken need

Although my earlier writing had explored a shadow side through this challenging time, renaissance was in the air. I broke through with hints of a sunrise, resurrection and potential, realised here in the *Sandglass and the Sickle* (Walters, 2005). I hoped to capture something of the spirit that would be needed to see this through. As the journey progressed, I came to a turning point of understanding. I was no longer seeking a single path, a defined identity or belief. I realised that I was searching, not for a single fundamental faith, but for *ways of being* through music – a theoretical framework: “the musical experience as one of encounter” (Boyce-Tillman, 2009, p. 185). I explored meaning and purpose for my own workshops, looking for a broad philosophy to underpin my decisions and directions. In the extended deliberations of the MRI Trustees to formulate a prospectus, George Odam, particularly, was concerned that the MRI: “should not develop a central philosophy, but should look for the development of philosophies and practices of a variety of types” (Storr et al, 1997).<sup>29</sup>

My mantra, I dwell in the art of possibility, was drawn from the combination of *The Art of Possibility* (Zander, 1992) and the poem *I dwell in possibility* (Dickinson, 1895). In my voice workshops my primary focus was positivity - a glass half-full mentality based on an abundance and positive psychology (Seligman, 2000; Dale, 1998). I was concerned to enable, to facilitate individuals to create their own musical reality and discover a way of being through music in my workshops (hence the title: The Way of the Song). From an organisation development perspective, my workshop style and approach influenced the way that Coda developed.

### Clearing the Decks

As we entered into the year 2000, the stage was set to implement a change in the relationship between the MRI and Coda. With the day-to-day work building within Coda, the MRI was treading water. Something had to change. I was seriously overstretched, unable to properly attend to the strategic planning and fund raising that was needed for the MRI. I had been overly optimistic that we would be able to realise the funding needed to employ researchers and to sustain the ambitious plans for the MRI. Coda, on the other hand, had immediate operational needs every day. On the plus side, the presence of both charities had made an effective bridge between theory and practice, and gave credibility to the idea of a community music laboratory where ideas and programmes would be trialled and tested.

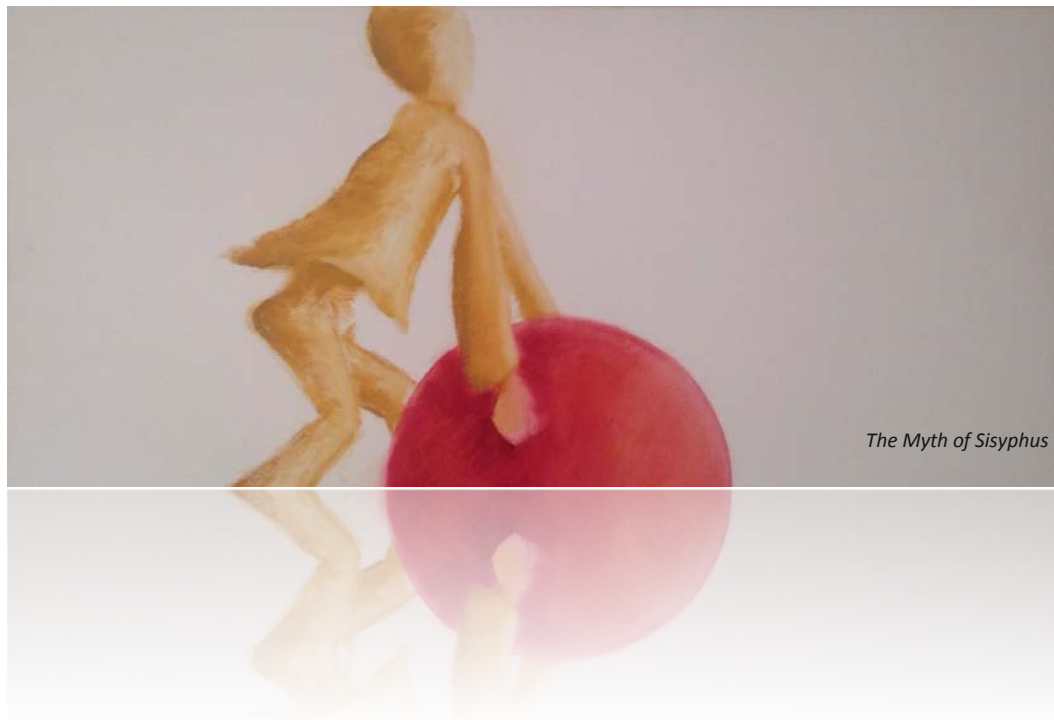
On February 18th 2000 I wrote to the MRI Trustees<sup>30</sup> to begin a process whereby the work of the MRI would be contained and managed within Coda. With the Trustees' guidance and patience, and consultancy support from Ashridge Management College, the Institute effectively became an Institute without walls – a virtual organisation. I continued to oversee and run our existing projects. To manage the research papers and journals we were collecting, I created a website that would eventually hold a searchable database of research paper abstracts and journals whilst the charity continued to have a presence in occasional workshops and presentations<sup>31</sup> in the region, and I completed the statutory returns to ensure Charity Commission and Companies House compliance.

### Summary

Three support mechanisms to succeed materialised from this chaotic time – a triangle of hope that contained and sustained the next ten years of work. Firstly, I was privileged to have access to informal academic supervision via the Trustees and advisors of the MRI.

Secondly, I was working in a Management College where relationship-based coaching (Haan, 2008) and processes of strategic development through the arts and action-learning were actively explored and discussed (Pidgeon & Knight, 1997). Finally, the information flowing from music educators through *YES* magazine would inform our test bedding of inclusive music pedagogy and guided musicking, through a Community Music laboratory which I will explore in detail in the following section of this context statement.





## HOPE

### Introduction

**In the second section of this context statement I will contextualise the multi-disciplined work at Coda, (evidenced by annual reports, spreadsheets and meeting papers) alongside the changes in music education and the instrumental services in the UK, through evidence gathered via YES magazine. I will also explore changing perceptions about music, learning and health through a number of national reports commissioned by the music industry and professional music education associations.**

Coda completed the planning application to convert redundant farm buildings and prepared the rooms for work to start in the autumn term of 1995. This was set against a backdrop of upheaval and change in music education, (mainly caused by the devolution of music budgets to schools and regional boundary changes). A year later, with the sudden departure of my business partner, Coda was in a precarious position. The evidence of reports at the time show how a dedicated group of tutors<sup>32</sup> and parents rallied and supported as we held the embryonic classes and workshops together whilst the editorship of YES magazine became the main source of income for next three years.<sup>33</sup>

The support was not just financial. *YES* was the source of our understanding of the changes in the national curriculum, the delegation of music budgets to schools and innovative practices in schools – for example, how the use of electronic instruments could work for group keyboard teaching.<sup>34</sup> In order to contextualise the approach to community music that we developed at Coda I will explore some of these areas evidenced by the interviews and articles from *YES* magazine.

## National Curriculum

How tragic that art and music become marginal... when they are crucial components of intellectual and emotional life and play such a significant role in the creation of intelligence (MacBeath, 1997, p. 181).

As the first edition of *YES* magazine was published, music teachers were settling into the national curriculum, established in 1988. The National Curriculum Council Consultation Report for Music (1992) recommended a reduction from three to two attainment targets (AT): AT1 Performing and Composing and AT2 Knowledge and Understanding. The final report was published by the School Curriculum and Assessment Authority for implementation in September 1995 with recommendation that there be no changes for five years. However, two years later the then Secretary of State for Education, David Blunkett MP asked for a curriculum review to free up the primary curriculum. English, Maths, Science and IT were to remain as statutory subjects whilst the other six areas, including music, were to lose their statutory requirement. The Chief Inspector for Schools, Chris Woodhead, supported these changes<sup>35</sup> and eight days later David Blunkett wrote personally to Chairs of Governors and all Head Teachers.<sup>36</sup>

The National Curriculum Review (1994) saw music teachers and professional musicians concerned that music in schools was in danger of being marginalised by other subject areas perceived to be more important to education by a growing and vociferous lobby and more conservative educationalists. In response to this, *YES* magazine supported music teachers and governors by publishing the arguments of the value of music to the development of children and the school. Coda meanwhile, would be able to practically offer a solution to a limited timetable for music by offering after-school music sessions that were directly linked to the Attainment Targets of the National Curriculum.

## Research Evidence

In *YES* 26, I summarised a Swiss study, *Music macht Schule* (Spycherger, 1996) that compared the benefits of giving 1200 children extra music lessons with another group having extra maths lessons. (The extra music lessons group scoring better in subsequent maths tests). It became the piece of research to quote in the staff room, at budget and Governor's meetings (Walters, 1997, Issue 26, pp. 16 – 19). Parents and teachers began to lobby a New Labour government, elected with a huge majority, in May 1997. Professional musicians rallied in defence of music education and argued beyond music for music's sake. There was an increasing presence in the national press of the value of arts in learning, and there were calls for a more balanced curriculum, justifying music education as it supported other learning. We played a significant role in these discussions with a rich supply of research evidence and articles (Walters, 1995, Issue 21, pp. 20-23) which went to support a brief report. A 'campaign for music' was formed with leading musicians and industry groups led by the Music Industries Association. The '4<sup>th</sup> R' report was the result, with a highly publicised launch in central London in February 1998. The report was a useful resource, used by teachers and parents in their fight for continued funding of Music Services and the retention of free music tuition.

The value of music to GDP was analysed by the Music Industries Association. The 'British Invisibles' report (1995, p. 5) suggested that there was a net benefit from the music industry to the UK of £571m. The National Music Council (NMC) then commissioned Westminster University to look into the value of the UK Music Industry including music education. In the NMC report 'The Value of Music' (1996, p. 5) it was stated that: "in 1995 the UK music sector generated 115,200 full time jobs" and estimated that there were: "16,000 individuals actively involved in the creation and distribution of music... around 15,500 are employed in music education and training" (ibid., p. 61).

'Battle Cry from Margins - Fighting for Music in the Curriculum' (Walters, 1998, Issue 26, pp. 11 – 12), summarised the evidence and the response by the music industry and musicians. In a nod to the political battles with the coal industry, the Musicians Union sadly concluded: "Taken together with the decimation of the Local Authority services... one could be forgiven for thinking that musicians will be going the way of the coal miners." (Walters, 1998, Issue 26, p. 12)

These topics formed the agenda for the 1998 music education conference season. Sir Ken Robinson appeared at the National Association of Music Educators conference and delivered a powerful keynote challenging the government to retain a strong creative curriculum based on his now often-quoted report for the DCMS, 'All our Futures' (Robinson, 1998). The Music Education Council conference raised questions about the quality of work from the independent sector. Faced with potential closure of a number of music services, the music industry was spurred into further action to lobby for government intervention, with Sir Simon Rattle leading a press campaign and a Channel 4 TV special:

Recent research has proved what we all knew in our guts,  
that music can have an extraordinary effect on every level  
of learning, acting as a facilitator binding the other  
disciplines together and imbuing them with meaning.  
(Rattle, cited in Walters, 1999, Issue 30, p. 1)

## Working Together

As Coda was building the arguments to present to funders we were also developing the confidence to grow our work in community music. Here was a musical need that Coda could fulfil. We could be part of the solution to the problem of a crowded curriculum that would squeeze music out of an already pressured school day. The question we were exploring was whether our formal music educational offerings could be integrated with the community based, informal music making – an approach combining the musicking of Christopher Small with the caring teaching described by Noddings (1998), in what I have termed as guided musicking. Could we balance both aesthetics of formal music education and informal approaches of vocal workshop practices and the community choir approaches to singing? We wanted to avoid the separation of high and low music forms that Pascale had articulated in her description of USA choral singing in education and community choirs:

Music education has defined singing through the perspective of Western classical music that primarily values performance perfection and virtuosity. This view of singing is valuable and worthy of perpetuating but I believe has had an effect of excluding many from experiencing singing or at the most basic level believing they can sing. I suggest embracing a second aesthetic for singing in music education. The first is the standard or 'taproot' aesthetic that has been recognised in music education since its inception in the mid 1880s. The second aesthetic for singing which stresses community building, diversity group collaboration and relationship. (Pascale, cited Morgan, 2013, p. 31)

Coda, in group and individual classes, within an inclusive and egalitarian music making environment would bring the two aesthetics together based on skills development, creativity and performance. There was evidence of successful work the other way - where informal music making and creativity had been taken into schools. In 'Musicians Go to School', Andrew Pegg (1997) examined the work of professional musicians working in partnership schools over 4 years. The project, a partnership between the London Arts Board, Yamaha-Kemble and the Schools Curriculum and Assessment Authority, clearly put music making above music skills, knowledge and understanding:

The overwhelming emphasis by the visiting musicians was on performing [...] In most cases there was significant activity centred on composing [...] history and musical traditions received almost no attention. (Pegg, 1997, p. 4)

Ideas of shared community music making and schools music education were also explored and supported by Professor Anthony Everitt in a report for the Gulbenkian Foundation, 'Joining In' (Everitt, 1997). Everitt considered that community music had a lot to offer music education and visa versa - there was need to build bridges between the two domains. Everitt was invited to contribute an editorial to *YES* 28. Referencing the research evidence and the MRI, he advocated that music facilities in schools should be open to the community and visa versa, and argued for the benefits of group teaching using technology:

If resources of this kind are also open to use by the local community, children will find it easier to make the imaginative and practical link between school work and music making in the world at large. ... Group learning can be as constructive as individual learning. Good practice in the use of new technologies would ensure that expensive electronic equipment is put to most effective use. (Everitt, 1997, p. 3)

The report is generally optimistic in tone and celebratory of the diverse music making that was happening across the UK. However, Everitt was less optimistic about instrumental music provision through the LEAs:

Members of the National Association of Music Educators (NAME) in the Northern region [of England] claim that so far as they are concerned the situation is far worse than has been described; they are concerned by the increase in the numbers of pupils whose parents have to pay for tuition and

confirm that cost is deterring children (especially those from poorer families) from learning to play the larger and more expensive instruments. (ibid., 1997, p. 72)

### **Instrumental music services**

Our instrumental classes in strings, guitar and piano were developing, so the changes within instrumental music services were of particular interest to Coda. Costs, and the effects of changes on staffing, supervision and training were key questions, which were debated in the magazine (Walters, 1995, Issue 26, pp. 10–15). There were multiple funding pressures in local authorities caused by regional reorganisation and delegation of budgets to schools. This eroded the ability of the instrumental services to provide an equality of choice and access to music for all. How could instrumental tuition continue to be delivered through the county orchestras scheme and how would the music services respond to increasing interest in world, pop and folk music?

Parents were now part paying for tuition and a number of independent suppliers of music services, (for example, the rock and pop led music education services company 'Access to Music' set up by John Ridgeon in Leicester), entered the market. These were early attempts to provide a musical alternative to what had previously been offered. The key issues of equality, excellence and equal access (i.e. all music, all people) were beginning to be debated in *YES* magazine. With a view to understanding what our response might be to the financial challenges, I looked in more detail at the potential future costs of tuition from independent suppliers through a national report on the instrumental service from Coopers and Lybrand. (Coopers Lybrand, 1994)

### **Service Changes**

Increasing spending restrictions imposed by government on local authorities, appeared to have varied outcomes across the country for the provision of music tuition. An Arts Council report (Rogers, 1993) found that three quarters of English LEAs had already delegated or were in the process of delegating at least part of their music service funding, and that while some experienced increased demand, others were struggling or were trying to operate on a much reduced level of provision. In the review of instrumental music services commissioned by the 'Common Purpose Group' (mainly classical music organisations), Coopers and Lybrand and MORI in 1994, found that the minority's experience of services whose budgets had been largely delegated to schools at that time had been positive. However, there were concerns about quality: "quality assurance in music is [...] in a period

of change, with no clear pattern emerging for the future” (Coopers Lybrand, 1994, para. 420). The report recommended that this issue be raised with OFSTED (ibid., 1994, para. 421).

In England and Wales, 22% of 58 LEAs surveyed in 1994, provided the service through LEA business units, 60% through an LEA service, 7% through independent companies and 7% through charitable trusts. In Scotland, there was no previous history of charging parents for tuition, and many objected strongly. Half the councils in Scotland started charging, with fees sometimes as high as £80 to £100 per child per year. In order to survive increased competition from music centres like Coda, music services had to review their costs and employment practices. Delegation of budgets meant that there was a variety of employment practices within the music service, with some full time staff re-employed on less favourable terms or employed at hourly rates, and some forced into self-employment. With schools themselves increasingly more strapped for cash, some were also looking for cheaper sources of supply, by employing private instrumental teachers or contracting suppliers like Coda – charitable trusts whose hybrid fund raising, volunteer input and reduced overheads produced a quality service at a reduced cost. The effect on the existing services was noticeable:

Although this unfettered market economy meant greater flexibility, in that music service staff could more easily be matched to the changing needs of a school, the downside was a potential decrease in commitment, morale and quality. (Walters, 1997, Issue 26, p. 11)

So there were signs of music services becoming privatised, where some county services were transformed into separate business units or trusts. Coopers and Lybrand found that there was a growing reliance on funding from parents, and that while only a small minority (14% of LEAs) had externalised their music services into separate companies or trusts; more were expected to do so in future.

### **Bursary Scheme**

The music service argued that the instrumental services should be paid for from public money. CEO of the Federation of Music Services, Richard Hickman, considered that: “if parents were to pay for tuition then some children would be excluded” (Hickman, in Walters, 1997, Issue 26, p. 10). In England, one of the main concerns was that increased charges to parents could reduce access, and instrumental tuition would become the

preserve of the affluent middle class. I was very sensitive to the issue of charging. We wanted to provide access to music for all ages and abilities, regardless of income. In the relatively affluent South coast of England where Coda was located, there were three housing estates within a five-mile radius of Coda that suffered from high unemployment, poor living conditions and a number of troubled families.

Ensuring that we provided an inclusive service required creative ways of supporting a student, such as finding ways to provide an instrument through a loan scheme. In the Coda annual report for 2001 it was noted that the Friends of Coda had established a bursary scheme<sup>37</sup> to support sessions for those who were unable to pay. We also found ways to provide loan instruments and offered electronic keyboards for sale at discounted prices. There were instruments for schools, supported by national supermarket voucher schemes. The Cooperative Society was but one example: their 'Music for Schools – Voucher Scheme' rejuvenated old instruments for loan to students, and regional music services had their own long-standing instrument loan schemes, especially for the more unusual (and expensive) orchestral instruments such as the bassoon.

Geographically, Coda straddled the border of Hampshire and Dorset we therefore had the potential to work with both County Music Services. Some years previously, I interviewed the then-Head of Hampshire Music Services, Howard Dove, who stated that:

Instrumental teaching is part of the future and I hope an expanding part, but for me the instrumental teaching service is dead. Long live the music service. (Dove, in Walters, 1995, Issue 21, pp. 16–18)

Dove thought that the music service in partnership with others was the way forward. He admitted that: "we don't have a county ensemble that is looking at World Music. I am aware of the fact that there are opportunities here" and went on to describe Coda as, "a one-stop music service for the whole community" (*ibid.*, p. 17). Coda was able to offer a wide range of music, support and employment for those teachers affected by these changes. When Howard Dove retired we continued a dialogue with his successor, Richard Howlett in Hampshire and had similar conversations with David Kenyon, Head of the Dorset Music Service who actively worked with partners in community music and supported an independent company, Soundstorm, which grew into a substantial world music and rock and pop offering as an adjunct to the music service and the county orchestras.

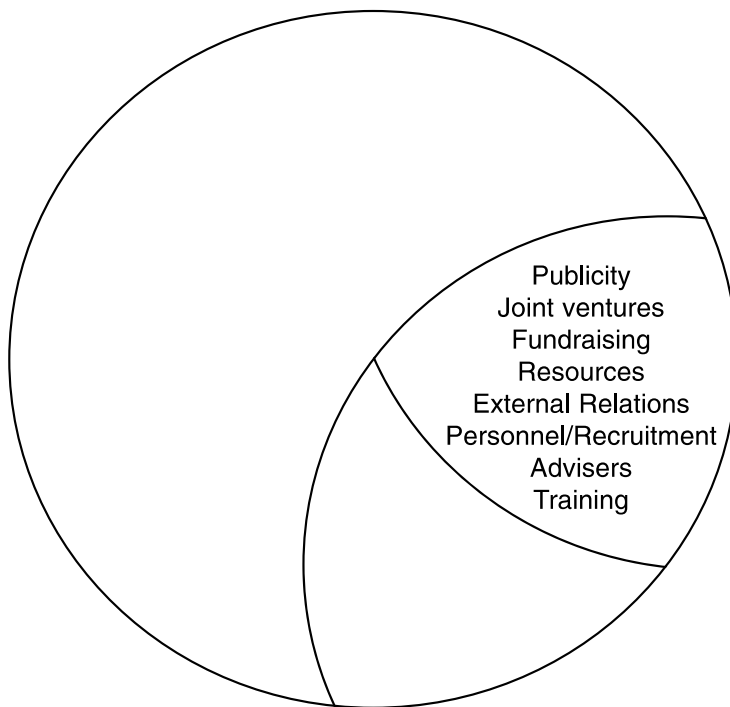


## A Combined Model

As I have described, this was a turbulent time in music education. The evidence we were gathering via *YES* magazine was both a policy and practical resource – a critical, ground level, classroom resource that influenced our thinking. Coda was listening and learning and began to reflect these changes within the three domains of the organisational model for Coda and the MRI. We presented a three-way service of music education, therapy and research with shared systems and procedures across the two charities (see the annotated Venn diagram below). This was the combined structure, which included our research and development – our community music laboratory. The guiding principles were set out in 1998 as we began to develop a bid for feasibility funding to the Arts Council:

What we are seeking is to establish is a true learning institution in which boundaries between research, teaching and therapy are softened creating an inclusive, rather than an exclusive Centre. Music research, practice in its broadest sense and therapy complete a synergy in which the results of research enrich teaching and therapy, the experience and observation of teaching and therapy become research material, and the methods used in teaching and therapy can contribute to each other. (Walters, 1998)

The geography of our coastal location and the travel times for students and staff were key factors in this thinking as we tried to combine the objectives of both charities into one organisational structure with shared management and administration systems. At the core of the organisation were fund raising, recruitment and training, advisers and publicity. We envisaged joint ventures between the music teaching and research projects with dissemination, publishing and marketing closely linked to the work of the centre. Experiential workshops and regional seminars, for example in the area of Arts and Health, and national conferences would be part of the bigger picture to grow the centre beyond its locality. In 1998, I described Coda as: “providing life-long learning in music” and I was concerned to find a way: “to develop the beauty of the centre for the benefit of everyone,” I began to use the word ‘student’ instead of ‘participant’, ‘classes’ more frequently than ‘workshops’, and ‘tutor’ instead of ‘teacher’.



### Group Keyboard Lessons

Coda was now regularly informed of what was happening - in a position to respond directly to the changes. We brought new technology, to provide more affordable opportunities and more tuition for everyone. One of the first projects for the community music laboratory was to explore the use of electronic keyboards in group lessons and I will now look at this area of our work in detail. The income from fees bore out the cost effectiveness of group work; the question was whether group tuition could be as effective as individual tuition and whether it was feasible to cover the four programmes of study of the national curriculum: AT1 performing/ composing and AT2 listening/appraising using keyboards.

A combination of an action-learning approach with a group of piano teachers and the findings of a research project, Creative Dream (Odam & Paterson, 2000) provided a developmental ground for our group teaching system. Creative Dream, part funded by Yamaha-Kemble and brokered by the MRI,<sup>38</sup> provided insights and pointed to solutions, both to methodology and the practicalities of delivery in less than perfect school environments. The report presented a series of case studies, highlighting key features of group keyboard work, resources management and problems to be solved with the views of teachers threaded throughout. It concluded that: “we under estimate children’s abilities ... everything must be done to provide the best conditions in which pupils can work” (ibid., 2000, p. 39).

### Equipment and Space

*Creative Dream* researcher, Anice Paterson, suggested that to ensure good practice: “resources are sufficient and of high (preferably of professional) quality” (ibid., 2000, p. 6). We invested in the installation of quality keyboards and attended to lighting, wiring and the overall aesthetic of the teaching space. We found that having a roving keyboard running on batteries became indispensable for demonstration and aural work. When we started Coda was equipped with small electronic keyboards and a single full size keyboard Clavinova with a linked disk orchestra unit as the teaching instrument. The poor sound quality and the lack of touch sensitive weighted keys for the student instruments were a concern. As an acoustic guitar player I knew that a lack of physical vibration as feedback created a disconnection between music making and the player. I had to refresh my mind back to the Quadrants model and a regard for making music as a holistic process and engage with head, heart, body and soul. The small digital keyboards lacked an embodiment of music, a dynamism, a life force, that Sufi master, Hazrat Inayat Khan would have recognised:

The physical effect of sound has also a great influence upon the human body. The whole mechanism, the muscles, the blood circulation, the nerves of all are moved by the power of vibration. (Khan, 1988, p. 269)

I was also reminded of my own disconnection with the digital recordings on the DIVA project and the experiences of Geoff Emmerick in Abbey Road Studios related earlier in this statement. As soon as we could afford them, we replaced the electronic keyboards with touch sensitive and weighted keyed electronic pianos. Even though they were not as

*physical* as an acoustic piano they did provide an element of *feel* and a dynamic range that provided a modicum of physical connection with the music, which we considered essential for our students.

We began by offering a repertoire under licence from the Yamaha Music School (YMS) - who also provided the training for tutors and quarterly supervision. I understood at the time that the YMS system had grown out of the research on aural perception and fine motor skill development in four to seven year old children by Professor Eizo Ito in the Yamaha Music Foundation and the Suzuki approach to music teaching. Early attention to the development of keyboard discipline and fingering was a key task. This was achieved by tutors moving around the workstations, to monitor the fingering and hand position of each student as the backing tracks played. The tutors used a feature in the Disc Orchestra Unit where the part for the student was extracted from the backing track. Students enjoyed the singing and clapping games which encouraged creativity through improvisation, experimentation and play against the solidity of the up-tempo, contemporary backing tracks with the possibility of part playing *a continuo* and experimentation. As the classes developed I observed in Issue 25 of *YES* magazine:

After four half-hour lessons many of the students realised that there was more to be gained by working together than operating individually. An orchestra of young keyboard players quickly became a cohesive unit. Like a wild flock of birds hitting the keys at random they eventually came together and flew as one. (Walters, 1996, Issue 25, p. 28)

### **The Development of *Affective Piano Teaching***

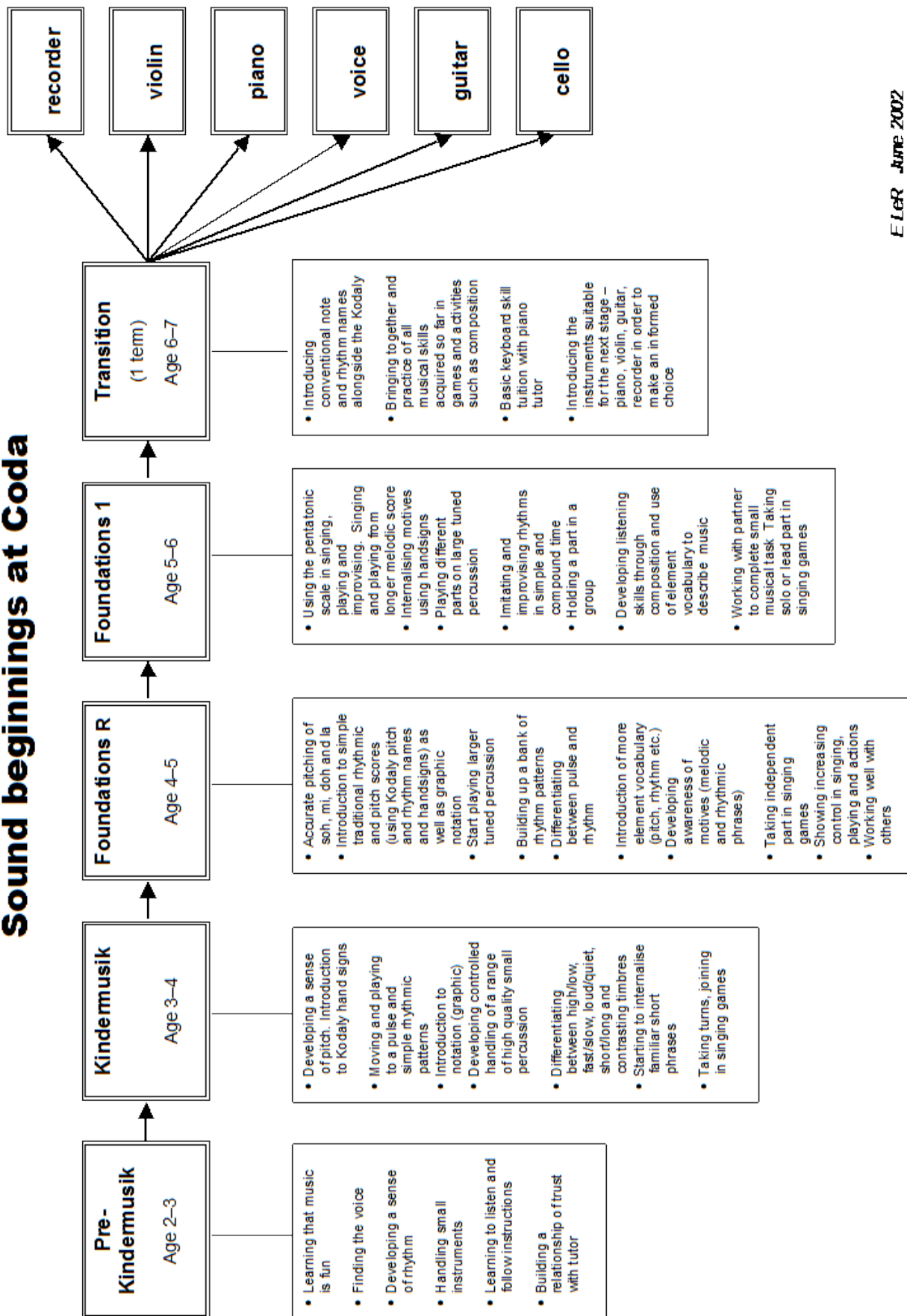
Reward systems such as stickers, pencils and certificates of good homework practice were on hand to encourage home practice and enthuse. (Homework was sent on to children who were absent for a lesson.) We offered space for parents to observe and occasionally take part in the lessons. In alignment with the conservatoire exam models, there were YMS graded exams to take and Coda organised adjudicated piano festivals where groups of classes performed with feedback given by an experienced external music educator. Overall, the teaching was well structured and highly organised, developed internationally over 30 years and aimed for the repertoire to be culturally relevant in each country. Despite its proven effectiveness, I had reservations about the exclusivity, the examining structure, the closed corporateness of the system and the complication of managing tutors who also reported to Yamaha-Kemble.

For younger children, Coda offered a structured group course in *Kodaly-based* Kindermusik (KMK) classes and we worked to ensure that there was a common language in the aural training in the KMK and keyboard classes. As the first cohort of young musicians from KMK came through that they were more musically able and confident as they moved into Foundation Music classes and eventual individual instrument groups and ensembles. The evidence was gathered in the Action Research sessions used to monitor and evaluate the programme:

Action Research principles will be applied to all aspects of the First Steps programme. We are timetabling for monitoring and evaluation of learning outcomes for each session. The First Steps leader will observe classes and provide feedback in supervision sessions. We will, through structured interview and questionnaires, obtain anecdotal evidence from parents, children and staff. (First Steps - 206 Application, Section 1, 2001)<sup>39</sup>

These observations were then carried in the sector head meetings and the six weekly staff meetings. We eventually developed a progression model for our younger children that became the First Steps programme (Le Rossignol, 2002) shown in the chart below.

# Sound beginnings at Coda



ELeR June 2002

At the age of seven children were offered sample sessions on different instruments with instrument tutors dropping into the Foundations classes. In group classes like piano, the children were selected according to age, and as they progressed up to the equivalent of the music examining boards' Grade 3, according to ability. For both the adults and children more-able students were grouped together and moved on, eventually into individual lessons. To get the best for the student we were able to offer some movement between classes. This was not always possible with parents wanting to stay with a set day and time for lessons. However, with a constant dialogue between administration staff and tutors we managed to make it work with some flexibility on class times on weekdays and by offering classes on Saturday morning. In a collaborative learning process and to respond to the needs of parents, we communicated regularly, at the end of each lesson and also through newsletters and individual progress reports. We also ran open days where parents could come and try out the classes for themselves and discuss the progress of their children.

As for the adult piano classes, our collaborative approach was popular, especially with those piano returners who had dropped out of piano tuition in their youth. In daytime classes we had a wide age range and groups of players who would arrive early for free teas and coffees in our kitchen. Lessons ran mostly back to back with a short ten-minute break for the tutor. The social and fun side was encouraged and laughter was as important as the sound of everyone playing together. The formal and informal were working together.

### Music Exams

As students of all ages progressed (we aimed to take them to the equivalent of Grade 3 in the piano groups) we offered individual tuition, initially following the rigorous and classical music based Associated Board (ABRSM) graded exam structure, as experienced by many parents in their own music learning. We eventually moved to the Trinity exam system as we felt the examiners and the repertoire more closely mirrored our approach to music making - especially in the repertoire selected for the earlier grades. For example using a Trinity Grade 3 violin piece, and with the addition of a lyric, *Sailing By*, the community choir, violinists, piano players, guitarists were all able to join in a mass ensemble at the summer festival.

We eventually developed our own piano teaching system<sup>40</sup> linked to the Kodaly led percussion and singing games in the early years Kindermusik classes. For all students, we included attention to reading and memorising music through notation. However, the

sequence was Listen, Play, Read and with the emphasis on listening and copying. In the Kindermusik classes, in addition to Kodaly hand signs, we combined sounds, shapes, visual clues and colour to differentiate notes and assist the acquisition of relative pitch. Dalcroze, movement and clapping games were incorporated to assist rhythmic development.

Learning to read and interpret music notation was not the end point - it was one part of a process, a memory tool and a written recording system that supported guided musicking. Listening and copying were key parts of that process as observed by Blacking: “natural music making. Copying and influencing. Listening, copying and interpreting were key skills” (Blacking, cited in Green, 2008, p. 20). Our approach to learning and listening also allowed different sectors to share music for performances, internally within the centre and out to the community. Performances then became embedded into all our work and a musical incentive for creativity between staff and students. Our Annual Report for 2004<sup>41</sup> gives a full account of all our activities including the varied and numerous performances that we were undertaking.

### **Gatherings, Concerts and Festivals**

We were aware that performing was an area of music making that, for some, would be the cause of anxiety and concern. Morgan (2013, p. 31) argues that Pascale’s (2005) description of two aesthetics of singing in schools, separated product and performance from process and participation. I saw performance as part of the process of community building. It was a core part of our service delivery and never regarded as a fund raising opportunity, although we aimed to cover costs. We all performed together. Performing was never compulsory: we aimed to make it a celebration of progress rather than a judgement of quality. To familiarise everyone with the experience we ensured that there was a performance element for all the classes and workshops. We soon established performance evenings within the centre where parents could see, hear and join in with the progress of their children. Through guitar gatherings, a folk orchestra, piano and strings parties and combined choirs, different sectors of the centre worked together. Externally, regular carol concerts at Christmas were established early on and in other seasonal celebrations we presented appropriate music in care homes, and on one occasion in a street parade on the back of a farm trailer. The first summer festival took place at Hurst Castle on the edge of the Solent in the summer of 1996. We transported everyone across to the castle via the small ferry boat – including all the pianos and PA equipment. This was a community building, confidence boosting event where performance was an integral part for everyone.



We were taking Coda out into the world with the potential to create lasting musical memories for everyone.

That first festival was a showcase success that set the scene for future years. It also provided an internal focus for practice and development. There were opportunities for different sections of the centre to collaborate, and the choir worked with solo performers to create inclusive performance opportunities. The following year a substantial oak framed barn was cleared and we managed the summer concert on site.<sup>42</sup> By 2005 our festivals had expanded, including as part of the programme a concert with professional folk duo Chris While and Julie Matthews. The back page of the festival programme described Coda as:

a special kind of music centre, a resource for a community coming together through music, in a parallel way to a sports and leisure centre. It gives out a message that music should be a part of everyday life. (Walters, 2005, p. 12)<sup>43</sup>

This was now a festival for the whole community, not just for students at the centre. Tickets were sold, internally and at our local music shop. The celebrations began on Friday evening and ended on Sunday afternoon, followed by an annual staff party: a ceilidh, where we let our hair down in improvised music (often fiddle and accordion led folk dance tunes and popular community folk songs) offering an opportunity to share our music and let go of the tensions and pressures of work and the festival. Shared musical experiences were the bedrock of our musical community – happy times when we shared our creativity and experimented; where we improvised, for example, over a simply harmonised thirty-two bar Celtic dance tune with a strong rhythm, and with a range of instruments and small percussion, anyone could join in.

Impromptu gatherings, festivals and regular sector mini-concerts were confidence building, performance experiences where tutors and students were able to perform together, and eventually led to some students and tutors performing alongside professional blues musicians at an annual fund raising festival. The Bluesathon was first organised in 2001, by the Friends of Coda, to raise funds for the bursary scheme. It had grown and developed each year and by 2005 was attracting a national following with international performers. It outgrew itself; from 400 attendees at a local waterside pub, to a full circus marquee, with 3000-plus attendees with licences to be negotiated, security teams, food and bar franchises and commercial sponsors.<sup>44</sup> Its focus had shifted toward a commercial festival.

The income to the charity was dwarfed by the costs (and profits) of the companies providing the infrastructure – even though most of the musicians played for expenses only in the spirit of supporting the work of the centre. At the end of the 2005 festival, I realised that I could no longer justify the volunteer time or the use of charity's resources to organise something that was realising a very small income. I returned to the core business and made sure that what we were doing in teaching and therapy was well organised and held on to the belief that there would always be enough for us to develop our music centre. We had no need to compromise our *abundance* values.

### Plan, Do, Review

The centre grew through word of mouth and recommendation and those performances described above. Five music sectors were formed: Piano, Strings, Guitar, Vocal and Kindermusik/Foundations. The number of tutors increased in each group and we appointed paid sector heads who organised action-learning meetings where the teaching practice was developed and new approaches reviewed. Every six weeks, in all-staff meetings, each sector reported back and shared challenges and successes. Unconstrained by curriculum delivery and teaching targets, the sector heads discussed what worked, and by constantly reviewing the process we created a method of working with groups that began to be effective. For the piano groups, particularly, I aimed to spend an hour with tutors every six weeks to discuss individual progress of the students and the overall cohesion of the groups. This was challenging to implement within the constraints of part time teaching and tight budgets. The sector and staff meetings were dependant on staff committing extra time, over and above their teaching allocation and it was not always possible to get everyone together at the same time or indeed to find the physical space for a meeting. Fortunately, the climate of possibility and musical creativity at Coda and a growing reputation as a place of musical liberation and opportunity within a community of music makers was attractive, and we were able to recruit active performers, skilled instrumentalists, composers and songwriters, all of whom brought a unique set of inspirational and passionate skills to the centre. (See staff biographies).<sup>45</sup>

In her case study 'Being Critically Reflective' (2014, p. 93) Fiona Gardner wrote: "Individuals are able to use reflections on practice to generate new possibilities or reinforce effective practice and in turn influence organizational change." The strength of the vision for Coda and shared values of positivity created a working environment where it was safe to travel

on a *critically reflective journey*, observing our ways of doing by sharing and discussing, which included a reflexive exploration of self and the organisation. The breadth and depth of our understanding grew: “suggesting a complexification of thinking and experience or thinking about our experience” (Hibbert, Coupland & MacIntosh, 2010, p. 48). I became acutely aware of the need not to pre-define boundaries or thinking both for others and myself, but to allow a process of sharing and then to follow up on action, completion and delivery - before moving onto the next idea. What held us together were fundamental values of inclusion, equality and care, boundarised by music and possibility. Balancing Pascale’s two aesthetics was a challenge that required a continual shifting along the continuum of formal and informal practices.

The educational and therapeutic developments at Coda made us distinct and different from, for example, community music practitioner Phil Mullen, who offered an alternative definition of community music delivery: “we don’t teach, we explore” (Mullen, 2002). Exploring music was an accurate description of what we achieved in a short workshop series or a week-long programme of music making in a summer school. However, with regular on-going classes and progression as part of guided musicking, I am sure that we both explored and taught. Coda sought a sustainability, which would inspire students into a longer term and another level of learning that would be supported within an aesthetically appropriate environment for music making. Our work was framed within a wider construct of the individual within their community, and their community within the wider social and cultural context of music in the region. Our long-term developmental goal of guided musicking enabled us to offer something that: “boundary walked” (Higgins, 2012) - and it was the inclusion of music therapy into the mix that finally brought all of this together.

### **Along the Continuum of Music Therapy and Music Tuition**

Music Therapy in the late 1990s was a profession in a process of change; from the early Edwardian social use of music as a recreation in hospitals to the rehabilitation of returning World War II soldiers and on to the work of Mary Priestley in the 1970s (Ansdell, 2002, p. 5). It was a relatively short step to Nordoff and Robbins and anthroposophically influenced therapy with disabled children in both one-to-one work and community led performances (Nordoff & Robbins, 1971) and then on to a number of university led music therapy training courses with a clinical, pathological and scientific paradigm. A treatment model was established in the early 1980s, supported by two professional associations. By the time Coda was forming, the profession of music therapy and its training had focussed on

psychoanalytic models of (mostly individual) client work with patients. When a psychodynamic trained therapist joined Coda it enabled the concept of relationship based teaching to be better understood and appreciated throughout the centre. However, this was a two way process. The context, culture and situated music work at Coda created a different kind of music therapy – a music therapy that included the social and community aspects of music making alongside the treatment model. This was happening at a time when the concept of community music therapy in the UK was developing a healing model alongside a treatment model: “where the larger cultural, institutional and social context is taken into consideration” (Ruud, 2002). ‘Community Music Therapy & The Winds of Change’ (Ansdell, 2002, p. 13) described the improvisational therapeutic music community work of Bryjulf Stige and Even Ruud in Scandinavia in the 1980s, when mental health users and the handicapped were moved out of institutions and into communities. Ruud described:

Key concepts there are drawn from the use of music as a tool for encouraging participation, networking, opening doors and empowerment through strong musical identity ... This experience of closeness and mutuality between people is what Turner called “communitas”: *“These individuals are not segmented into roles and status but confront each other in the manner of Martin Buber’s I and Thou”* (Turner 1969, p. 132). (Rudd, 1988)

## Inclusion

Finding ways for everyone to participate without feeling left out in the musical groups and performances required great care and attention, and music group management processes had to attend to equality and safety issues. Music therapy at Coda was carefully organised within our community of inclusive practice, using range of approaches and different environments of group and individual sessions and music teaching. Music therapy worked together with guided musicking in a synergy. Music making opportunities lay at its heart, where skills tuition and performance were made available. Some students were affected by their past, some by physical and emotional damage, some by feelings of isolation and some were very talented – we were presented with a broad spectrum of musical history and backgrounds. Group work was not always appropriate. On occasions, a high degree of safety and privacy was needed in one-to-one situations, not unlike a counselling process or clinical music therapy.

Our inclusive offering of a *possibility of being musical* in the community was to influence how our music therapists would work, just as the instrumental teachers were similarly influenced by the presence of music therapists in our staff meetings. Our view was that this was not a diminution of the therapist's work but an outcome of having a truly inclusive policy that responded to the needs and abilities of our students and the needs of the community. These ideas were applied practically when we worked together on a pilot project to develop a Christmas show for a local Gateway group, organised by Mencap, where music and theatre provided a space where all the participants in the Gateway community could contribute as part of a care in the community initiative. (Coda Annual Report, 2001, p. 8).<sup>46</sup>

Music therapy grew quickly and with the support of a Quaker charity, we were able to recruit a second music therapist, who also doubled as a violin teacher. There began a fluidity between music therapy and music tuition. Those students who began their music making experience in individual music therapy sessions were enabled to take their place in a group Kindermusik or Foundations music class, which then led on to group piano or individual instrumental tuition. An example was contained in a report describing a young client with Aspergers who moved from the initial safety and security of one-to-one music therapy sessions, with a parent in attendance, through to joining in with group Kindermusik classes. 'Music gets past doors' (Flynn, 2002) highlighted the advantages of having structured classes for young children alongside music therapy. Music therapist and violinist, Frances Flynn, described her encounters with "Chloe" aged two:

Chloe was evidently aware of a connection between us in the music. When Chloe was at the metallophone and I was at the piano she varied her playing from rapid isolated notes to slides. When I altered my playing in similar fashion she looked up as though in recognition that I had noticed and 'caught' something of her playing. (Flynn, 2002, p. 1)

A relationship was forming with Frances through music, despite the challenges of Aspergers and a limited attention span:

As time went on it was interesting to observe that Chloe was able to remain connected in relationship to others, apparently through the music, despite having conflicting desires. (ibid., 2002, p. 1)

Within a year Chloe's speech was improving: "One of Chloe's difficulties was in expressing emotion. When upset she referred to herself in the third person, intoning 'poor baby!' with a detached, often emotionless voice." Frances was keen to see if Chloe could be more independent from her mother who attended all the sessions. Frances contemplated working in a small group:

I wondered whether or not, as she was moving towards a school environment, she would be able to manage in the Kindermusik classes that are run at Coda, for young children, most of whom have no special needs. After discussion with her mother and the tutor we felt it was worth trying. (ibid., 2002, p. 2)

This was a great success and to the delight and amazement of Frances, and Chloe's mother:

Chloe took to the classes straight away. Because all of the activities involve music she is interested and connected. As the [KMK] classes are highly structured there is a predictability as to what will happen next. After only a few weeks her mother proudly told me that when all the children were given the opportunity to sing a brief solo Chloe took her turn quite happily. Her mother obviously felt great pleasure in seeing her daughter participate like any other child within the group. It was also helping Chloe to begin to make relationships with other children through engaging in music-making together. (ibid., 2002, p. 2)

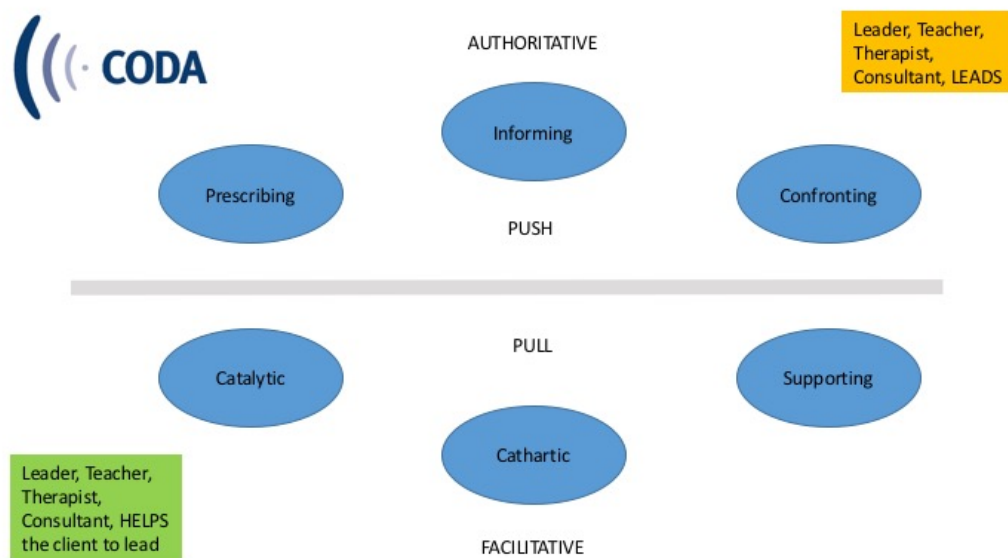
The story captured the nature of Coda's approach in music therapy and in the music classes. Frances concluded that:

Music has been the common thread that has enabled her to move from high dependence on her parents in the forming of relationships, to greater independence in relating to an individual and then to be able to adapt to relationships with others. Although there will be ongoing difficulties for Chloe in her ability to relate to others I am sure that music will continue to be an important means of enabling her to interact, communicate and relate to others. (ibid., 2002, p. 2)

### **From Quadrants to Heron**

Our success was to match the appropriate response to support music making, learning and performance – whatever was presented by the student. The appropriate response was not just based on musical or therapeutic skill: it required an awareness of teaching style and

approach to a musical relationship to accommodate each student. Quadrants, the original model that defined Coda, influenced my work in business schools and the development of my voice workshops. Quadrants was now supported by a combined teaching and therapy model for the centre, that balanced the formal and informal and Pascale's two aesthetics. Our client-centred approach grew from a combination of Heron's model of Facilitation Styles (Heron, 2001) and the Push/Pull ideas developed in my Voicing workshops. They became the adopted teaching and therapeutic model for the music centre.



## Conclusion to Hope

The first part of this story is of a fractured relationship, where *connection* and *communication* failed, of a relationship overcome by multiple threads and processes and of becoming disconnected from my business partner, in denial of action. A catalyst of change, the partnership breakup, kick started a move to action, a process of accommodation and systemising of our ideas into a concrete, safe and sustainable organisation. *Connection* and *communication* now became my good shepherd and guardian angel, and would become woven into the philosophy and values for the community music developments that followed. I learned how to bring academics, performers, therapists, teachers, volunteers and commissioners together – working in partnership with the community to deliver an inclusive music services. In staff meetings, action-learning principles were used as a tool for organisation and practice development.

The MRI with its four hundred-plus research papers and documents and more specifically, *YES* magazine provided the evidence to establish guided musicking within Coda. The four areas I have explored in this section in detail: 1) instrumental services, 2) group piano teaching, 3) composing and performing and 4) music therapy, provided the insights and created a backbone and educational strength for Coda during the turbulent time of the national curriculum debates and the challenges of funding the music services. With a strong team of tutors and therapists we had built a community music centre that was popular and affordable for parents and children and was beginning to compete effectively for funding through the National Lottery and trusts and foundations. We had survived in relatively good shape, out a period of great change, both internally at Coda and externally within music education.

As we moved toward the year 2000, attendance at the music centre was increasing and I was exploring ways to purchase the farm and buildings. My work now was to ensure we were able to respond to the increasing demand, by recruiting quality staff and providing quality music spaces for classes and workshops. We would need a well organised administration team supported by an accurate and easy to use customer invoicing and relationship management system. At the turn of the year, my editorship of *YES* ended. The magazine was taken back in-house at Yamaha-Kemble with my ex-business partner now acting as their education co-ordinator. My final editorial observed:

[The magazine] aimed to stay at the front of current thinking and gave space and opportunity for key music educationalists to air their views. ... New music will emerge alongside a strengthening and appreciation of traditional music. Music will play an active part in binding together communities. The link between music making and health will be forged with new empirical evidence of the power of music to heal and repair. (Walters, 1999, Issue 31, pp. 3–4)

There was more than hope in the air and as the new millennium was celebrated, I sang *Auld Lang Syne* and finally said goodbye to a storming, formative time. Coda would now embark on a major expansion and normalisation of its work. The research, planning, reflection and actions taken over the previous five years were beginning to work. Spreadsheets of the time had the green hue of financial optimism and our plans were now developing to convert the whole of the farm site into a beautiful purpose designed and built community music centre.







**...and a CHARITY**

## Introduction

*Buber also emphasises that an immediacy; a sheer sense of presence; and a lack of aims, means and anticipation are necessary before a “meeting” can take place (Ansdell, 2002).*

**In the final section of this context statement, I will examine how the charity Trustees played a crucial role in holding together a distinct caring culture, through clear governance and oversight of ethical considerations, recruitment and supervision – as we began to work in health and social care settings and we worked to find the funding for the charity’s expansion. I will examine how the relationship with the Arts Council changed through four lottery bids. I will conclude with an analysis of how our model of an integrated instrumental and classroom music teaching practice, community music classes and music therapy fitted into the perceived community music environment of the time, considering our contribution within the frame of community music as referenced by Veblen (2002), Higgins (2012) and McKay & Higham (2012).**

## The Core of Innovation

As described earlier, Coda had evolved a distinct organisational culture, which had tapped into the postmodernism and paradigm shifts happening within personal and organisation development. This was characterised by support and encouragement, inspiration and challenge from quality tutors, therapists and performing musicians who created opportunities for students to make music together. We worked to support the natural musicality of everyone, irrespective of skill, ability, or culture and developed the ideas of Blacking, (1974) and Small, (2005). I have defined an ecological, interconnected music making environment where workshop style and content, music therapy and music tuition could be held together; a learning environment where relationships moved between I and thou – offering the potential to walk in a domain of liminality. A fine balance of structure and freedom created a state of *being musical* whatever the emotional, physical or intellectual challenges. An awareness of the relational dynamics between the teacher/therapist and the pupil/client, enabled a dialogue for an exploration of the natural musical self (Hamel, 1991) rather the social musical self. Guided musicking was a means to make a dialogic move toward an infinite point of learning, to a point of understanding and enthusing for a learning process – as well as what was learned (Bateson, 1973).

## Governance

This difference, this innovation, this challenge to the existing perception of musical excellence was a fragile, multi-faceted, small and precious crystal that required careful handling, nurturing and protection. Holding the innovation, vision and soul of Coda, was the greatest challenge I faced as I recruited new Trustees, applied for funding to trusts and foundations and began to form relationships with local and regional councils. The concept of an oversight role for the board over the actions by the executive became very clear to me as I worked to get the incorporated companies ready for charitable status between May 1997 to December 1998. Three job descriptions, separating the roles of Chair, Trustee and Chief Executive came out of this work.<sup>47</sup> The chief executive would handle the operational risks of implementing the agreed vision and values. Although as a company limited by guarantee, the Trustees were protected from any financial liability, they would provide internal oversight and advocacy in the wider community and public sector and have responsibility for assessing the reputational risks and ethical considerations of our work.

Changes in Trustees and their roles were both necessary and inevitable as the needs of the Coda changed. For example, during the summer of 2000, the farm owners were asked to suggest a price for the farm, which would hopefully reflect the state of the buildings and its position in the greenbelt - with limited scope for residential or industrial development. The Board considered the initial valuation too high and invited two external advisors to help, who had property valuation and purchase experience. A solicitor joined the team and eventually took on the role of Chair, providing much needed legal guidance and negotiation skills as we moved to substantial contractual arrangements and bank negotiations to purchase the farm buildings and land surrounding the centre. As well as the purchase of the buildings, the Trustees were helpful in building relationships with the public sector (District and County Councils), which would be essential if we were to be successful with Arts Council lottery funding. The councils offered commissioning possibilities, seed funding and a source of small partnership grants that could trigger larger lottery funds.

‘Milestones’, a Charity Commission report (1998), surveyed charities across the UK and provided numerous examples of good practice in managing key events in the life of a charity. As we developed our Board of Trustees the data provided useful comparators for our progress:

1. Changes in Trustees: A process of good governance was learned, through numerous iterations of the Board and experiences within the MRI, adapted and refined for Coda (Milestones, 1998, p. 25).
2. Boundary Management: I learned the importance of a solid, equal and trusted working relationship between the Chair and the Chief Executive. I saw how this relationship was critical to the success of the organisation as we began to employ more staff (ibid., 1998, p. 27).
3. Incorporation: Many charities are initially led by a founder, who is also a key source of income and the challenges of *letting go* of the charity to the community. The importance of an incorporated charity was stressed as a means to remove some of the fears of liability for the Trustees (ibid., 1998, p. 9).
4. Planning Ahead: In reporting to the Board, I aimed to balance the factual, financial information with a clear vision for the expansion of centre and pointers to external information from the Charity Commissioners and others on Corporate Governance (ibid., 1998, p. 11).
5. Accuracy of Expectations: The Board met approximately six times a year with a formal agenda, minutes of the previous meeting and reports as appropriate. Funding was permanently on the agenda, as were the summarised reports from each of the music sectors (ibid., 1998, p. 20).
6. Development and Management of Change: Regular meetings were supplemented by away days and development sessions from external consultants (ibid., 1998, p. 26).

Despite my cautious and I hoped, comprehensive approach to boundary management, job descriptions and the appointment and induction of Trustees, the following example provides an indication of the fragility of holding a vision together when revenue funding was proving hard to access.

It was in the spirit of support and feelings of responsibility that a Trustee presented a proposal for an executive intervention<sup>48</sup> into the day-to-day operations of the centre (Milestones, 1998, p. 28). The proposal was underpinned by the idea that each sector could be run as a profit centre and could therefore provide a percentage contribution to the overall management of the centre. It was challenging as it moved Coda toward *scarcity* and away from the *abundance* model I had carefully nurtured over the years (Dale, 1998). The

proposal critically misunderstood how each sector contributed to an ecological and musical whole that was Coda. It undermined the core and I believe it temporarily affected my relationship with the staff, fellow Trustees and the parents. I felt it necessary to restate the vision, values, aims and objectives with the Trustees. Despite this, I did find the intervention useful, in that I could see how dependent Coda was on myself as founder and I began to focus my attention on succession planning. I started articulating the vision more clearly and systemising and documenting our organisational processes.<sup>49</sup>

### **Inspection, Recruitment and Supervision**

The Trustees had oversight into our employment practices and supervisory systems. A degree of implied, external controls for the centre's work came from three District and two County Councils, the existing music services in Hampshire and Dorset, the Arts Council and the funders for our projects, for example the First Steps programme funded by Music for Youth. Unlike a school or a local authority, we were not subject to an inspection from an external body like OFSTED, so our internal controls and monitoring of, for example, the recruitment of staff, supervision and especially in the area of one-to-one teaching had to be robust, tested and firmly implanted in the psyche of the centre.

We therefore had to create an internal system of regulation that was rigorous and stood up to external scrutiny from students, parents, partners and funders. Each member of staff was subject to the usual Criminal Records Bureau checks, a rigorous interview, an external reference system, an initial three- and six-month supervision system and annual staff development reviews. We established Disciplinary and Grievance Procedures, a comprehensive Equal Opportunities and Child Protection Policy.<sup>50</sup> Although we were a small organisation we applied large organisation thinking to our employment processes.

To put this into context, some years later there were a number of highly publicised examples of inappropriate behaviour by music teachers in conservatoires. In response to a heavily publicised case at Chetham's School of Music, Ian Pace, pianist and musicologist, wrote in the *Guardian*:

Musical education involves deeply intimate and personal relationships between teacher and pupil, and the pupil's musicianship becomes viewed as a reflection of their personality in general. Children studying music are required to engage with and project intense adult emotions, are seen and judged

physically as well as aurally, and are catapulted into a cloistered and often solitary world, surrounded by powerful guru-like figures with whom they engage on a one-to-one basis, and who may have the potential to make or break their future career. (Pace, 2013, n.p.)

Following an ever increasing and disturbing number of reports, the Musicians' Union even advised teachers to offer online courses, to: "avoid all physical contact [because] any physical contact with pupils can be potentially subject to misinterpretation or even malicious allegations" (Pace, 2013). This was of course an extreme reaction, that would have made the teaching of some instruments impossible. Where there is a need to articulate hand and arm movements in, for example, violin tuition, a 'no touch' rule would have interrupted a key aspect of the physicality of the teaching process for the instrument. The Incorporated Society of Musicians provided guidance, which we applied at Coda, of notifying the intention and need for physical touch clearly in advance. Pace considered that the abuses in conservatoires in 1980s were a result of the *celebrity* status of a male dominated classical music scene. I believe that the culture at Coda interrupted any male or autocratic agenda and was modelled by our teachers and therapists, as well as a group of charismatic, *celebrity* performers and commercial recording artists.

### **The Feminine - Care versus Dogma**

The combination of the philosophical and psychological underpinnings I have described, and our developing community music therapy (Ansdell, 2002) defined Coda. Abundance psychology and Gaia concepts (Lovelock, 1979) were now part of our DNA. At the same time as music education in the school was in the process of moving away from teaching purely from a classical music canon, Coda emerged with a relational and ethical approach to music making, rather than a set of dogmatic absolutes of musical right or wrong. Our relationship-based model of teaching, influenced by client-centred therapy (Rogers, 1961) and Co-counselling International (Heron, 1974) was the antithesis of a stereotypical male organisation – even though the leadership and a majority of Trustees were male. In the first section of this context statement I wrote of the formation of the Music Research Institute. My insight now is that I had a predilection for powerful male leaders - to the exclusion of women - a pattern that continued in our choice of the majority of Board members.

Despite this gender bias, and possibly under the illusion that earlier experiences within the gay community of the 1980s had realised my feminine side, I think we had the characteristics of a feminine organisation. (Voors & Schaefer, 1996). Our care based music

education moved away from the dogmatic morality, aesthetic and competence goals of classical music to one of nurture and of supporting musically enthused, caring citizens. We aimed to develop a lifelong relationship with music making for our students. We avoided any excellence battle between classical music, jazz, folk and popular music. All staff developed a role of a wise and caring parent (Lessing, 1980) and we aimed to make all tuition open to observation in all rooms. These characteristics, of a relational, care approach to music teaching were responses described by Noddings as: “natural caring, as feminine and as a mother” (Noddings, 2005) which interrupted any hint of an autocratic culture: “An ethic of care – a needs and response based ethic – challenges many premises of traditional ethics in moral education”. (ibid., 2005, n.p.)

Our practice was the embodiment of the feminine and a rejection of a male dogma, albeit shrouded by a mere suggestion of an ethical framework rather than any imposition of a dogma. We had created a climate where individual and community health and wellbeing were continually referenced and acknowledged through day-to-day practice and I believe that we had created a healing community. We consciously moved away from musical dogma to care for the individual, the group and the community – through music. In this context, the NHS and the social care sector were now beginning to take note of the value of arts for health and wellbeing and our work in the community. Alongside this we were about to launch an innovative web based database of music and health research evidence from the MRI.

### **Community Music and Health**

In the MRI, four hundred plus research papers, articles and journals collated following the *Music and Mind* TV series were abstracted and databased in a painstaking task by one of our staff, with charitable funding from a Quaker charitable trust. To place this work in context in 1998, Dorchester Hospital had a full time Arts Co-ordinator and Chelsea and Westminster Hospital arts enthusiast, Susan Loppert, had appointed the doctoral researcher Dr Rosalia Staricoff, to lead innovative research projects and performances. In September 2002, Professor Stephen Clift at Christchurch Canterbury published a journal of his work in *Singing and Health*, part funded and promoted by South East Arts, Pfizer and the NHS Health Development Agency (Clift et al, 2002). The MRI continued to advocate for the use of music in health and wellbeing and, at the ‘Changing Landscapes’ conference (Walters, 2005) music educators and therapists were updated with the changing policies within health and social care. Some of the recommendations emerging out of the



conference were eventually realised some years later in 2011 as the Association of Professional Music Therapists (APMT) and the British Society of Music Therapists (BSMT) joined forces.

At the beginning of the new millennium, community music had yet to be established in the minds of the public sector. If we were to have our innovative model of music making accepted and thereby funded we needed to establish Coda as a regional exemplar in community music practice. By 2003, with the appointment of a music therapist and contracts beginning in health and social care we had improved relationships with the public sector and community music began to be understood as distinct and different from the classical orchestra and county music services. We now had lines of communication to the arts policy makers and public sector commissioners in the region, delivering a trusted and respected music service. In a separate community music initiative by the regional arts council the first meeting of a community music Southern Region Steering Board met at Coda in early March 2003 and our music therapist was commissioned, by Dorset County Council, to research community music across the county (Millman, 2003). In three years we had become established as a leader in community music and our music therapy work was expanding out from the centre into care homes and hospitals. We were also working to establish a critical relationship with the regional Arts Council in the hope of successfully attracting 'regular funded organisation' status which would provide sustained revenue support each year.

### **Capital Funding: Securing the Future**

As early as 1998 we had been thinking about how we could secure the space we would need for our future work, and by 2002 we desperately needed more space. The quality of our working environment became increasingly important. We had to make spaces that would support rather than detract from our teaching and therapy processes. However, our short lease arrangements at the farm made it untenable to continue to spend charitable funds on developing the buildings. As a holding measure, we had converted two caravans as temporary spaces for an office and meeting room – doubling as a space for drum tuition and another caravan for violin tuition and storage.

With high hopes of success we submitted a bid to the Arts Council for feasibility study funding to explore, compare and contrast four potential future sites within a ten-mile radius of the centre.<sup>51</sup> Despite our optimism, the bid was unsuccessful – the feedback

referencing a lack of 'artistic excellence'. For the first time I began to question whether the Arts Council would fund our development. We proceeded with a limited analysis across the four sites with a concluding decision to stay at the farm. We would apply for planning permission to convert the buildings and work out a way to purchase the site. An architects selection process followed and initial designs for the centre were brought together. The Grand Plan was forming. Our design ambitions were bold and audacious, influenced by aesthetic thinking from my performance years and a desire to create the very best spaces for teaching and performing music.

My memories of the architectural experiments of Steiner in Dornach were combined with the Florentian design thinking of our Italian architect, with a passion for classical courtyards of the renaissance. The courtyard was sheltered by mature bushes and trees and as our architect described the setting: "nature turned inwards to the yard" (Donvito, 2000, p. 1). The language of the design philosophy mirrored Coda and how we saw ourselves and our work. We wanted to create: "A transformation from the already established static, regular, classical courtyard, a good expression of the late Victorian home farm in its design and rational form" (ibid., 2000, p. 2) and change the farm buildings and the courtyard into something that reflected the creativity and music within the centre. We aimed for inclusion, humanness and naturalness reflecting the surroundings and the area whilst expressing music and movement. The copper clad entrance was a gentle structure that emerged from the existing buildings with warmth and connection. It invited, excited, inspired, and we hoped, offered a sense of discovery and lightness. This was a place to create, to be inspired, to learn, to discover, essentially on a human scale. We thought of the design in terms of: "liveliness, forming, developing and creating of protection, function, form, flow, harmony, instrument, accessibility, imagining" (ibid., 2000, p. 3). At the entrance the architect described:

a strong architectural and sculptural statement in the present that was respectful to the past and would also say something creatively meaningful – that would last through the current generation and well into the future. (ibid., 2000, p. 3)

We now had a Grand Plan with four phases described in a Development Proposals Brochure,<sup>52</sup> and critically, tied directly to a business plan for growth. These proposals were

a driver for the future that provided a positive sense of hope and inspiration toward considerations of quality, beauty and excellence.

### Arts Council Funding

In thinking about how we would develop the buildings and the work at the centre we placed our eggs in the Arts Council basket, based on assumptions about the increasing lottery funds pouring into the Arts, and a perceived fit between what we were doing and what would be funded. Community involvement with Arts was a key feature. The National Lottery Act of 1993 stated:

- the need to increase access and participation for those who do not currently benefit from the cultural opportunities available in England
- the need to foster local community initiatives which bring people together, enrich the public realm and strengthen community spirit
- the need to support volunteering and participation in the arts and community arts
- the need to involve the public and local communities in making policies, setting priorities and distributing money
- the desirability of ensuring equality of opportunity, of reducing economic and social deprivation and ensuring that all areas of England have access to the money distributed. (Hansard, 1993)

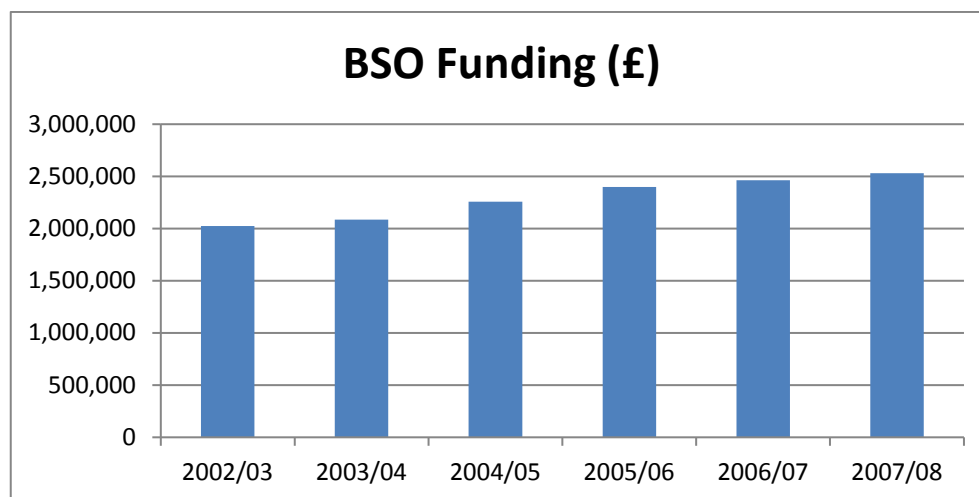
At the South Bank in May 1997, there was an air of optimism as Tony Blair led the singing of the Labour battle hymn: “Things can only get better” (D:Ream, 1997). There were hopes of a rebuilding of a post-Thatcher, fractured society through the arts, reinforced by images of musicians from Oasis and Blur in 10 Downing Street. Despite these positive signs of a shift from the old establishment order there remained a funding bias toward a classical, conservatoire aesthetic, that Coda battled out within the new regional structures of the Arts Council. Moreover, eighteen years of a Conservative government had moved the Arts Council a long way from addressing proportionality issues, raised in its own report of 1984, ‘The Glory of the Garden’:

The Council considers it inequitable that London, which holds about one-fifth of the population in England, should attract about half the Council's spending.’ The [Arts] Council's grant in aid is provided by taxpayers throughout the country and those taxpayers who live outside London have a legitimate claim to a fairer proportion of the Council's funds. (Arts Council of Great Britain, 1984, n.p.)

In a culture obsessed by assessment, measurement and targets, it seemed that the Arts Council had taken a step back; only valuing music that could be measured, notated and examined. Our funding applications were also negotiated against a backdrop of a major reorganisation of the Arts Council and its 10 regional Arts Boards, a reorganisation which began in 1998 when Coda first approached the Arts Council (Gibbons, 2001). Coda now became part of the South West region and new relationships had to be developed.

### Regularly Funded Organisations

A small number of music organisations were historically regularly funded by the Arts Council for their day-to-day running costs and in addition, service level agreements made between those organisations and the district, borough and county authorities in the region attracted additional public funds to support arts activities. There was history, custom and practice here. This ongoing funding system meant that there were little monies left for the regional Arts Councils to spend on new or developing organisations like Coda. The music budget was committed. This was an unsustainable position and Arts Southwest began to reduce the number of Regularly Funded Organisations (RFOs) - from 79 in 2002 to just 13 in 2006. These cutbacks were not equal and across the board, illustrated by the pattern of funding for the Bournemouth Symphony Orchestra (BSO) (RFO Arts Southwest. 2003-6, p. 5).



If funding were to be shifted from existing arrangements into Coda, it would have been disruptive as substantial staff salaries and a large organisational infrastructure would need to change. Smaller organisations could potentially fight to survive through other means,

and had less political visibility. So, although we fulfilled a number of the Arts Council lottery criteria, we recognised that there were a number of challenges, which we would need to overcome. Our location on the far Eastern edge of the SW Arts region was part of that challenge. (Fifty percent of our students came from the SE Arts region.) There were also perceptions of exclusivity and affluence among the population we were working with. To counteract this, we provided evidence and practice of our contribution to health and wellbeing for the whole community and all ages – evidence of the health benefits of singing and work with people with dementia was highlighted to support our funding applications. Our local demographics indicated that 30% of residents were over 65 years old (ONS, 2013). We were explicit about the inclusivity of our approach with the strap line: *all musics, all ages, all people*.

Sadly, during these changes, some smaller and inclusive organisations lost out, including Women in Music, but there was now some annual funding for project-based community music. The Wiltshire Music Centre, which had grown out of the revamped instrumental service and two project-based organisations for community music development (Eddie Upton's Folk Arts development agency Folk South West and the Devon-based Wren Music Trust) had been receiving annual grants of between £50,000 and £70,000 since 2002. (RFO Arts Southwest, 2003). In defence of the BSO, I noted expenditure on community music of £106,719 in the BSO accounts of 2003/4 (p. 12). This gave me some optimism that revenue funding, at least on a project-by-project basis, might still be possible for Coda.

### Capital Funding

The unsuccessful applications to Arts Council lottery funds prior to 2003 were disappointing for Coda. Was this an aesthetic judgement of our work or a political bias against our model of community music? We were, I am sure, a challenge for the regional arts board and possibly a threat to existing RFOs. In all, we applied to the Arts Council lottery fund five times between 1998 and 2005. By 2003, the funding climate for the Arts had changed from the early optimism and enthusiasms generated by the lottery millions to rumblings in parliamentary Select Committees and public dissatisfaction with perceived inequalities in regional funding. There were questions about the £213 million spent on the refurbishment of the Royal Opera House, of which lottery funds played a major part (and then required additional funding) and the failing National Centre for Popular Music in Sheffield. CEO of the Arts Council, Peter Hewitt, gave evidence to the Chair of the Select Committee, and

indicated a tightening of processes: processes that all capital projects in the Arts would need to engage with if they were to be successful:

Since then we have significantly improved our processes so that there are three bites at each cherry. [...] Each project comes forward with a feasibility study, then a detailed design and then a construction proposal and each is considered on its own merits. (Hewitt, 2003, n.p.)

Despite the promises, the Select Committee found that the Arts Council had broken its own procedures, and in 2005 arts funding was capped. Nationally, the addition of lottery funds to the arts budget had disproportionately supported the huge costs of major building projects in the capital and large annual running costs for a small number of organisations and had consumed the lion's share of the available funding. (for example the Royal Opera House and English National Opera). The national funding strategy has continued to show a preference for Western classical music and an imbalance of the use of lottery funds toward London as presented in the recent report 'The Next Steps' (Gordon, Powell & Stark, 2016). Regarding excellence and its definition in the arts, Dame Liz Forgan, giving evidence to the Parliamentary Select Committee for Culture, Media and Sport in 2015 stated:

The Arts Council's strategy needs to take account of a number of things. I would start with artistic merit, but I certainly would not end there. Artistic excellence—that word 'excellence' has a very broad meaning in my book—is the first driver. (Forgan, 2015, para 40)

However, Forgan did acknowledge the need to, "take account of the effect [of arts] on people in communities" (Forgan, 2015, para 40). Here was the schism that Pascale (2005) referenced in the two aesthetics of singing in schools. This was a political divide between two opposing philosophies of musical excellence.

### **"Love Minus Zero/No Limit"**

Our concerns and questions about perceived standards of excellence in music and fairness of funding were confirmed and our Grand Plan was never to be realised. The aesthetics of space and place were important and with capital funding from the Arts Council the farm could have provided a centre of regional significance. In our minds the space for community music making was just as important as the need for a grand house for opera, the quality of the architecture for a new school or a hospice to care for the dying.

Whilst we embraced all genres of music including classical, and the teaching was a combination of graded exams and informal, student led approaches, we were perhaps neither one or the other, neither a music school nor a community music centre (as defined by the Community Music Association). We were a certainly contradiction to the imperialistic corporate orchestral model as a system of music delivery for a community and education; an elitist model that schools and the music service were successfully challenging. Even though our dreams of a purpose-designed centre had waned, the *intention* toward creating a constructed beautiful space had fundamentally influenced the development of the centre. Bob Dylan (1965) wrote: “She knows there’s no success like failure and failure’s no success at all.” Coda and its buildings was a story of unrequited love – an unfulfilled search for beauty and connection that also provided possibility and hope.

### Eventually - Success

To put this into context, there were changes beginning to happen in the funding landscape as the criticisms from Parliamentary Committees and the press took hold. On the revenue side some lottery funds were separated from the Arts Council to support a new funding organisation, Music for Youth, which became a source of project funding for community music. Coda was successful in bidding to Music for Youth for the primary teacher music training project, *First Steps*. Following the high profile concerns of the music industry during the 1990s, funding for music outside of the Arts Council began to appear by 2003. To tackle the poor engagement of young people in music in schools, the Paul Hamlyn Foundation committed to a ten-year programme following conversations between Paul Hamlyn and Sir Claus Moser. Musician David Price was appointed to lead Musical Futures: “an action research programme of engaging young people in meaningful and sustainable music activities” (D’Amore, 2016, n.p.). The ethos and philosophy behind Musical Futures lay in the work of researcher and musician Lucy Green at University College London and her work to define informal music making (Green, 2010). A web based resource emerged with training and resources for schools worldwide. The organisation became independent in 2014 and continues to provide an active resource of workshops and skills based training in informal music making for teachers in schools.

Internally we were becoming more successful in our bids to trusts and foundations,<sup>53</sup> and with the support and evidence of the benefit of music in health and wellbeing initiatives, project funding was becoming easier to access as we created advocacy-rich scripts to drop into funding applications.<sup>54</sup> Trusts and foundations were more specific and explicit about

what they would fund. (for example, philanthropic such as a Quaker foundation, the Radcliffe Trust for Music Therapy or the Doyly Carte Foundation support for vocal music) which meant that our applications were more targeted and more likely to be successful. Having recognised a need for complex and diverse funding sources for our multi-disciplinary approach, we evolved a strategy which matched the different sectors of music, music education, health and therapy with the appropriate funders. We were eventually successful with a combined Arts Council Grants for Arts, (G4A) award of £88,000 topped up with a bank loan supported by private funding, and we were able to complete the purchase of the buildings in 2005. Ownership secured our future and moved Coda into a different and exciting domain – beyond short-term projects characterised within the community music landscape.

### Community Music in the UK

Coda was forming as the national Community Music Association *Sound Sense* began to discuss the nature of community music in the UK. In 1990, a newly-established Community Music Activity Commission, set up within the International Society of Music Education (ISME) stated:

Community music is characterised by the following principles: decentralisation, accessibility, equal opportunity, and active participation in music-making. These principles are social and political ones, and there can be no doubt that community music activity is more than a purely musical one. (Olseng, 1990, p. 57)

In 1995, Kathryn Deane of the Community Music Association offered the following three-part definition of community music:

Community Music involves musicians from any musical discipline working with groups of people to enable them to develop active and creative participation in music.

Community Music is concerned with putting equal opportunities into practice.

Community Music can happen in all types of community, whether based on place, institution, interest, age or gender group, and reflects the context in which it takes place. (Deane, 1995, cited in Veblen, K. 2011, p. 28)



In 2002 this had shifted to the following statement from ISME – a sense that it was still difficult to pin down what community music really was:

Music in community centres, prisons and retirement homes; extra-curricular projects for school children and youth; public music schools; community bands, orchestras and choirs; musical projects with asylum seekers; marching bands for street children. All this—and more—comes under the heading of community music ... But a single definition of community music is yet to be found. (ISME Community Music Activity Commission, 2002, n.p.)

The lack of clarity could be attributed to the perceived origins of community music in the social arts scene of the 1960s. This was a politically charged movement which was also nurtured within the folk song movement I had experienced in my early days in London, and in regional alternative theatre companies based mainly in Northern England, including Everyman Theatre in Liverpool, Welfare State International in Cumbria and the Hull Truck Company (Kershaw, 1992). There was a narrative shared amongst community musicians that they had to be politically outside the system to survive: “Through the 80s and into the 90s it [community music] became a marginalised activity” (White, 2000, cited in Veblen, 2007, p. 5). Higgins in particular, holding a view of there being a radicalised beginning to community music, described a conflict with the Arts Council:

As an attitude to Arts making, the Community Arts Movement profiled its socialist alliances by taking defiant and oppositional positions toward arts council policy. Frustratingly, community arts’ attempt to rupture dominant ideology often left it being judged by those it opposed, particularly when it involved issues of funding. (Higgins, 2012, p. 40)

In contrast, through my explorations in personal development through music, research via *YES* magazine and workshops in organisations, I had begun to regard music making for a community as a *possibility of being musical* rather than a right of access to music. My drivers were musical rather than political and did not carry forward the radical and anti-institutional history that Community Music researcher Vicky White has described:

Participants and instigators saw it [Community Arts] as giving a voice as it was used not only for social means but also for political demonstrations. It saw itself as anti-

institutional and it used arts to effect social change. (White, 2000, cited in Moser & McKay, 2005, p. 6)

In 2011, Higgins, writing in an online blog, 'Community Music in the UK: Historical Perspectives' continued to describe community music in political and social change terms:

The cultural and political ambitions of Community Music oscillated around the notion of empowerment through participation in the creative process. In ways that echoed Paulo Freire's approach to liberatory education, outlined in *Pedagogy of the Oppressed*, many community musicians fought for radicalization and transformation (Freire, 2002). As a consensus, those working as community musicians shared a dislike of cultural hierarchies, and believed in co-authorship of work and in the creative potential of all sections of the community. For some practitioners their belief went further, suggesting that community arts in general could provide a powerful medium for social and political change. (Higgins, 2011, p. 1)

As late as 2005/6 the Community Music Activity Commission under the guidance of ISME led by Higgins, were reinforcing the differences and separations between community music and education. However, by 2007, these views were beginning to be dissected. Kari Veblen thought that: "Community Music encompasses both formal and informal of music activity" (Veblen, 2007, p. 2). In a recent 2015 challenge to Higgins and the descriptions of community music within the Community Music Activity Commission, Kertz-Welzel suggested that: "it could be useful if research would help community musicians to 'update' their notions of music education and be open for collaborations" (Kertz-Welzel, 2015, p. 12). Kertz-Welzel further suggested that a move from "puberty to adulthood" was long overdue and it was now time for a closer collaboration with music education.

Whilst this separated and radical perception of community music continued, the changes happening in music education were lost in a desire to retain the social change narrative for community music. However, this view also had some positive outcomes. In other, less affluent areas of the country the arguments centred on urban regeneration. It was the radical aspect to community music that was the powerhouse and energy behind the regenerative effects and much needed social changes exemplified by Pete Moser's excellent and continuing work in Morecambe Bay (McKay, 2005). This project, 'More Music' in the North West of England, worked to support and revitalise a seaside town that had

seen better days. Even though some of the evidence for the effectiveness of music interventions for urban regeneration was overly triumphalist in its flavour (reflecting a desire for advocacy for funding continuing work for musicians) there was sufficient objectivity for the Arts Council to justify regular funding.

### **What was different about Coda?**

The community music zeitgeist, at the time of Coda's formation and for many years thereafter, was captured in the assertion by Higgins in his blog entry in *Mayday* quoted above: "many community musicians fought for radicalization and transformation" (Higgins, 2011). This was a long way from my own hopes for Coda to be part of, rather than separated from, the establishment. My views on arts and social change were tempered by positive musical experiences in the primary school and egalitarian approaches to organisation leadership learned through London Lighthouse and music workshops in business schools. Higgins on the other hand, carried the Marxist political roots of community arts into his perception of community music, which characterised community music for many years thereafter.

Coda grew up initially unaware what community music was, would be or should be. However, it did have some sense of what it *could* be. We brought together the evidence of why and how it could exist alongside music education. Coda worked in collaboration with music education from the outset. We held on to a belief of possibility, whilst waiting to see what would transpire from a turbulent time for the music services and music education. It was a strategy of waiting for opportunities, whilst listening to music educators, health and care professionals; and listening to the needs of children and parents who wanted to make music. Our policies, practices, ideas and opportunistic decisions were informed by major changes in the way that instrumental music was delivered within the county music services. It was not just the link we made between music education in schools and community music that set us apart. It was the intention to create a purpose designed community music centre that contrasted with so many short-term projects where the space for music making was shared with others and not always suitable for music making.

In July 2006, with transition funding from the Arts Council, I handed over the leadership of the centre to an interim Chief Executive. I believed that we were on a clearly articulated path to something that was sustainable. The move to action, from the stasis of research that began eleven years previously, saw Coda solidly established as a regional community

music centre with an annual turnover of over £250,000 and the owner of a group of part-refurbished Victorian farm buildings set in four acres of greenbelt on the South coast of England. Managing the increasing numbers and retaining a quality and accurate administration service for our students and tutors was a priority. One of my concluding tasks was to complete the development of the customer management system. This database system automated the termly invoicing and printed timetables for each tutor with an associated attendance sheet, populated with the names of each student for each class. It also managed waiting lists and mailshots. The database was now processing over 300 student interventions a week. The system is still in use in 2016.

## CONCLUSION

*There was a lightness, a freshness, and an enquiry and a remaking and an inspiration where there had been only stagnation. And closed frontiers. ... The movement is not all one way – not by any means. For instance, our songs and tales are not only known in the watery realm ‘down there’ – just as theirs are to us – but are told and sung in the sandy camps and around the desert fires of Zone Five. (Lessing, 1980, p. 299)*

### Introduction

This context statement set out to analyse and evidence the drivers, directions and decisions that created an innovative organisation, to explore the organisational challenges and then reflect on what was achieved within the wider context of what was happening at the time. The first part of this autoethnographic context statement has, “placed the author clearly into the frame” (Anderson, 2006, p. 375) by describing my background and its effect on the development of Coda. I have been aware of the temptation to become overly self-reflexive, of creating a vessel for a voyage of self-discovery. I have therefore separated my personal reflections from the wider analysis of the organisation and its development throughout this context statement.

### Context

In the introduction to this context statement I wrote: “Through the writing of this story, I have sought a wider understanding of the social phenomenon that was community music making.” To support the discussion, data was collected from a range of sources. In music education, and fortunately for this statement, the immediate context of the changing music education environment in the 1990s was evidenced through the editorial, reports and articles in *YES* magazine with the contributions of key music educators and leaders in the instrumental services. Additionally, I was able to synthesise and present the literature from personal archives, Coda and the MRI, to evidence the innovative practices used to develop the centre.

I have described how music education, music therapy and informal music making were combined through regular after school classes, experiential workshops and performances. I have shown how this innovative approach to community music was achieved during a time

of changes in music education and an entrenchment of traditional funding for music within the Arts Council – despite the introduction of the national lottery as a funding source. Five years into the project a sense of a national picture for community music and community music therapy also began to emerge and I was able to situate the work into the wider context of community music in the UK through the work of a number of authors in this field.

## Faith

I explored my school days and musical, performance and workshop experiences that led me to become a community singer and workshop leader. I then described how through crisis, a philosophical and psychological basis formed for my song workshops which led to work in management colleges. I explored the process of my development through the subjectivity of my musical experiences and the objective analysis of organisation learning and development thinking of the time. Through the telling of this story I have illustrated how I began to understand music in a magical, liminal frame and as a means to establish relationship.

I then took the wider view and described how these threads of belief formed a values base, a culture of guided musicking and aesthetic framework that was distinct from other community music organisations. The Music Research Institute provided an academic authority, a solidity and ground to the growing centre and *YES* magazine provided a source of information and an opportunity to learn from and disseminate evidence to a changing music practice in schools.

The first section of this statement, Faith, uncovered both the content and the process of the foundation of Coda, a foundation that was characterised by:

1. **A developmental and aesthetic frame** for workshops formed around a personal philosophical and psychological base.
2. **Egalitarian and humanistic values** that shunned the dogma of any single genre of music, an equality of musical opportunity characterised by care, connection and communication.

A community of musicians and teachers were attracted to this foundation and I identified how we developed a pedagogic and musical strength for our work through evidence and information from music making in schools, academic supervision and research evidence via

the MRI. Through the evidence of sector and staff meetings, I have explained how this musical pedagogic core was underpinned by an informal process of co-operative enquiry and action-learning.

## Hope

After the forming and storming of the first five years, we moved into a period of normalisation even though we were continually growing and expanding. In the wider context of the history of community arts, I described how Coda worked to accommodate and become a support to the music education system, rather than working on the fringe or as a rebellious upstart to the established order. To illustrate our approach, I analysed how our work was placed within the context of what was happening in music education, with particular reference to the changes in the national curriculum, the instrumental services and the pressures on music from other subject areas of the curriculum.

I have analysed the more empirical evidence from the music industry who lobbied to influence policy. Their response to curriculum changes; by publicising research evidence of the benefits of music to the development of intelligence and GDP, were also a part of the contextual picture at the time and an influence on perceptions of the value of music in learning and society but also affirming of the commercial construct of music within society.

I then explored, more explicitly, the work of the centre in our community music laboratory. It is here that new knowledge emerged regarding the integration of informal and formal music making with group keyboard lessons in after-school, individual and group instrumental classes. Secondly, I described the transition model from Kodaly based sessions for younger children into the instrumental groups via the 'Sound Beginnings' programme. Thirdly, through the evidence from the 'Creative Dream' research project and the Yamaha Music School, I described how we attended to the organisation of space and equipment for music creativity and how performances were supported and locked into the day-to-day of the centre to the point where they became significant, but natural events, in the musical lives of all our students. Finally, in this section, I described how, internationally, music therapy was beginning to question its clinical and pathological routing with new ideas of *community* music therapy, informed by Scandinavian approaches to Care in the Community. To illustrate the crossover from therapy to tuition and back I presented a case study which illustrated the influence of teaching on therapy and therapy on teaching.

Through continual critical reflection and own reflexive learning we established a way of working together as a community. With the common threads of belief described in the first section, a practice and culture were further developed in action-learning processes within music sectors led by a staff sector leader. I explained how we created a community of practice based on a facilitation model of consulting intervention combined with a push/pull model from my voice workshops.

Despite the funding challenges, our shared humanist values and an *abundance* rather than *scarcity* culture were held. In terms of new knowledge, I identified the following innovations:

1. The development of an effective group piano teaching process linked to Kodaly classes
2. The creation of a continuum of a music making opportunity from early years to junior, to youth and into adulthood
3. The creation of guided musicking: a combining of informal music making with formal music education
4. The recognition of integration and inclusion possibilities of performances in the community
5. The reciprocal benefits of music therapy and music teaching working together in the same environment
6. Based on the facilitation and consulting model of John Heron, the creation of a community music intervention model based on a facilitative push/pull frame of engagement between tutor/therapist and student/client.

### ... and a Charity

In the final section of this statement, I examined the governance, managerial and funding pressures on a growing organisation. I discussed the need for clear boundaries between management and governance and the changing role of Trustees as the organisation grew. I explored the issue of safeguarding and working with the vulnerable. I described how the feminine in Coda had grown out of the early philosophical, ecological and psychological expressions of organisation and how we then naturally moved into music and health in the community and became ourselves a healing community. From this analysis I have identified the following:



1. The importance of clearly defined vision and values supported by Trustees
2. The challenges of separating the tasks of management and the role of oversight
3. The positive effect of the hope and aspiration offered by a Grand Plan

The architectural plans for the centre were influenced by my aesthetic sense, values and philosophies. Although this Grand Plan was never realised, its presence was a focus for improvement and opportunity that kept the centre energised and developing. I have shown how there was a need for constant adjustment, reflection and reaction to an ever-changing external environment. For example, in the emerging field of Music, Health and Wellbeing and its potential for outreach work for Coda. In viewing this work against the funding landscape for community music I have illustrated how Coda was different from the radical, rebellious character of community music portrayed by the Community Music Association.

With the benefit of many years of reflection and rumination I have been able to objectively understand the climate of funding for community music in the heady days of New Labour. I have shown how the national lottery funds channelled into the Arts Council from 1998, gave Coda false hope and fuelled three unsuccessful lottery bids. I explained why funding for the project was particularly challenging at this time through evidence from the parliamentary reports of the reorganisation of the Arts Council, the ongoing debates concerning London-centric funding and the RFO lists of the regional arts board. I have described how funding for the purchase and the development hit the aesthetic debates of what was *musical excellence* head on. The realisation that our accommodating approach was successful pedagogically, but failed to win with the Arts Council, indicated a need for a change in our approach to funding. I noted that some Arts Council funds were devolved to sub funding organisations like Music for Youth.

Overall, I have now concluded that at the time that Coda was developing, the funding policy of the Arts Council changed to a *musical excellence* funding model biased toward Western classical music – an assessment framework, fuelled by ABRSM graded exams, conservatoires, orchestras and large concert halls. Coda on the other hand, offered a care-based model of client-centred education and therapy using music of all genres. Despite our efforts to be part of the establishment, we did not fit with the dominant culture at the time. In summary, the external funding environment for the first seven years was challenging and the eventual realisation that Coda's musical aesthetic would be a mismatch with

establishment views of musical excellence was only ameliorated by a growing sense that Coda was, possibly, ahead of its time. This context statement has given witness to Coda being truly innovative in its organisation, practice and leadership in the field of community music and continues to make a major contribution to the development of practice in music and wellbeing in the region.

Fortunately, by the middle of the 2000s our relationship with the Arts Council changed. The Arts Council was funding projects in Community Music and the BSO was changing to become more inclusive and outfacing in its work, a process that has continued to this day with much more work in the community and music and wellbeing projects (BSO Annual Report, 2015). Our relationship building in the public sector and the strength of our growing community music work eventually triggered a successful lottery bid and we were able to buy the land and buildings. When I left in 2006, Arts Council employees were recruited, first to the interim chief executive role and then a more permanent CEO, also with an Arts Council background, continued in the role and were both successful in raising revenue for the centre. That the centre continues to be successful in 2016 and has retained and still employs many of the original staff is a testimony to the original vision, values and structures established and I have evidenced in this statement.

Doris Lessing wrote in the final pages of *The Marriages Between Zones Three, Four, and Five*: “The movement [of people and culture] is not all one way” (Lessing, 1980, p. 299). The social phenomenon that was community music making at Coda crossed many boundaries and: “our songs and tales” will continue to be sung “just as theirs are to us”.

## POSTSCRIPT

*Coda emerged through a Forming, Storming, Norming and Performing process, originally described by Bruce Tuckman. A fifth stage was added to those original four stages of group development: Adjourning - sometimes referred to as, Mourning.*  
(Tuckman, B. and Jensen, J. 1977, pp 419 – 427)

The cycle was complete. My leaving was a loss, possibly felt more by me than my colleagues at Coda. The centre was in the safe hands of an interim CEO, the Trustees would provide continuity and the systems and structures we had developed would hold the day-to-day together. Holding the vision and values was another matter and there would no doubt be changes as Coda took on a new leader, replaced Trustees and staff changed. My own feelings immediately after leaving were captured in the third maquette of the triptych by James Murray; the image that headed up this section of the context statement ...*and a Charity*. The final valedictory speeches, presentations and celebrations at our annual summer festival in 2006 were humbling. The music died away, mirrored in an ebbing tide and setting sun. *One of those Days* was a reflection on letting go after a struggle.

### **One of those Days**

It was one of those days, when afternoons lie lazy on the shore  
One of those days, when time is fixed and fastened to the floor  
There's distant radio playing,  
the music rolling in across the bay.

One of those days, the ensign fell and lay down on the yard  
One of those days, the heat rose up and shimmered with the lark  
The warning mark was ringing,  
and tolled the tell tale sound to bring her round.

One of those days – she said she was leaving  
One of those days – pride and fire were cooling  
One of those days – my lips were sealed I couldn't make a sound.

I've seen that place, where dust and ashes dance across the day  
I've known that place, when love let's go and silence sails away  
A band played low and wailing,  
the afternoon by now was golden brown.

When autumn leaves let go and waters fade away,  
My light is slowly fading.  
The sun was set on the other side of town.  
(Walters, 2007)

However, there were many reasons to be cheerful. By the middle of the decade, the tide had turned, evidenced by the Musical Futures initiative of the Paul Hamlyn Foundation in 2003 to the Music Manifestos of Rogers (2005; 2006). Community music was now championed, as a potential support for classroom music. The case was made for a community music involvement in mainstream education. Community musicians also influenced and contributed to the government-commissioned report *Music Education in England* (Henley, 2011, cited in McKay & Higham, 2011). As Coda came of age, music education in the UK was becoming cemented as a 'making' process alongside the development of instrumental, notation and vocal skills.

Accessibility to world music and the ability, through technology, to sample and mix sounds, many drawn royalty-free from the internet, outpaced the process of creating and making music in commercial recording studios, and a new group of writers and composers were engaged in and out of the school music room. New courses in folk music and opportunities to learn traditional instruments, for example the concertina and Northumbrian pipes, were offered by Arts Council funded organisations such as Folkworks, based at the Sage at Gateshead. A new generation of young musicians were listening with fresh ears to traditional English and Celtic music. Some of the arguments against the dominance of London Classical Arts had been won with devolved Arts Council budgets to Music for Youth. The short-termism of project based funding would continue to be a challenge and quality evaluations of music projects were often caught up with a need for advocacy to gain the next round of funding. Additionally, the increase of celebrity involvement with fund raising through charities like Children in Need and Comic Relief were creating substantial and sustained sources of funding for community based projects. Some of the established charities combined, for example, the Lankelly Trust and Chase Foundation, who took a more strategic route and supported research to influence policy. Paul Hamlyn and Esmée Fairbairn also took a longer view in many of their funded projects. There was also increased funding through smaller Trusts and Foundations supporting care in the community and the voluntary sector. The Big Society, championed by Prime Minister, David Cameron, encouraged more involvement of commercial organisations. For example: Tesco, Sainsburys and the banks, Santander, Lloyds TSB and HSBC, were all part of a hybrid mix of potential funders for Coda to sustain its growth and to continue the refurbishment of the remainder of the buildings.

So why the melancholy aire of *One of those Days*? It was the sadness for the loss of beauty – a beauty in the grand architectural designs that we fought so hard for and were unable to fund. By 2016 the refurbishment has been part achieved – albeit without the design coherence, the environmental connection, flow and beauty of the original plans. Still, I am delighted that the centre is now in its twentieth year and continues to employ many of the staff we recruited fifteen years earlier. Coda has extended its outreach work in the area of music and health and continues to provide creative music making opportunities for all with that spirit of care, opportunity and possibility of being musical that had been created two decades years earlier.

## Coda in 2016

*Coda Music Trust's mission is to facilitate and champion creative music making for all ages and sectors of the community through the provision of high quality participatory music programmes, workshops and projects, creative music therapy and music tuition.*

*Coda Music Trust works both on-site at Coda Music Centre and off-site with other organisations, and aims to act as a hub for music development through providing opportunities for music participation, music therapy, creative music learning and tuition; it develops people's experience and understanding of music through forging strong partnerships with organisations in Dorset, Hampshire and beyond. Coda Music Trust offers regular daytime and after hours music tuition, workshops, group activities and ensembles for adults and children of all ages and abilities. It also promotes music activities and holiday programmes and aspires to provide professional development opportunities for its teaching and therapy staff. It acts as a test-bed and a resource for the emerging evidence of the health and social benefits of music making.*

*Coda is a centre where musicians, music therapists, teachers and performers can work together. Coda Music Trust encompasses the principle that music is for everyone. It works with the widest range of music types, genres and cultures and is driven by participation, equality and creativity. (Coda Music Trust Ltd. Annual Report, 2015)*

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